

# THE ETUDE

## *Music Magazine*

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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIV No. 3 • MARCH, 1936

### The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



VILLA-LOBOS

RIO DE JANEIRO has been enjoying a series of orchestral and choral concerts with the cooperation of the Municipal Orchestra under the baton of Villa-Lobos. Among the works announced for the first hearing in the Brazilian capital are the "Mass in B minor" by Bach; the "Miss Solennis" by Beethoven; the "Faust" of Schumann; *Poeme for violin*, by Chausson; *Idyll by Cecilia*; *Les Valais* by Ravel; and the ballet, *Unapara*, by Villa-Lobos.

PUCCINI'S "LA TOSCA" had two performances at Detroit, when given on November 26th and 30th, in Orchestra Hall, as the first offering of the Detroit Symphony Orchestra collaborating with the Detroit Civic Opera Society. Serafina di Leo, a young American soprano of Italian parentage, was the Tosca; and Wilfrid Pelletier conducted.

ANDREW CARNEGIE, one of the most princely patrons of music which America has possessed, was honored with a festive celebration of the one hundredth anniversary of his birth, when, on November 25, 1915, a gala concert was given in Carnegie Hall of New York City. The program was selected mostly from works performed at the festival for the dedication of this hall, on May 5, 6, 7 and 8 of 1891, when Dr. Walter Damrosch, in charge, brought Tschakovsky from Europe to conduct several of his works.

THE METROPOLITAN OPERA COMPANY opened its fifty-first season, on the evening of December 16th, with a performance of Verdi's "La Traviata," with Laceria Bori as Violetta, Richard Crooks as Alfredo, and Lawrence Tibbett as the elder Germont.

MORIZ ROSENTHAL, who has shunned America of late years, has been winning golden opinions from the critics during his tournee of the British Isles.

VICTOR HERBERT SCORES, to the amount of seven thousand and five hundred pounds, have been presented to the Library of Congress, Washington, by the famous composer's daughter, Ella Herbert Bartlett of New York City. The gift includes the scores of some of his most popular operas.

MARIAN ANDERSON, eminent American contralto, lately returned from European triumphs, gave on January 16th, a recital in the historic old Academy of Music of Philadelphia at the home of her birth and childhood. For four years she has been winning a place among the most popular concert vocalists of the Old World, and her success on this occasion confirmed all the encomiums of foreign critics. An extended ovation followed the regular program, while floral offerings filled the stage and the artist gave a series of varied encores.

MELVIN ANSHUTZ, who has success on this occasion confirmed all the encomiums of foreign critics. An extended ovation followed the regular program, while floral offerings filled the stage and the artist gave a series of varied encores.

MUSIC ANXION FOR MARCH  
Music lifts the load from Labor  
Music Study Exalts Life

Editor  
JAMES FRANCIS COOKE  
Associate Editor  
EDWARD ELLSWORTH  
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GUSTAV  
SAENGER

THE BETHLEHEM BACH CHOIR, with Bruce Carey as conductor, announces the annual Bach Festival in May. The Friday program, May 22nd, will be given over to a group of Cantatas and the great "Magnificat." On Saturday the monumental "Mass in B minor" will be performed for the twentieth time at this Festival.

GUY D'ARDELOT (in private life, Mrs. Helen Rhodes), one of the most popular of English song composers, passed away at her home in London, on January 7th, at the age of seventy-eight. Among her most successful songs were *Sans Toi (Without Thee)* and *Because*, the latter best known of all in America.

THE ATENEIO DE Madrid has celebrated its centenary with a concert of romantic music, by the Symphony Orchestra, with Cubiles, the pianist, and Iniesta, violinist, as soloists.

YEHUDI MENUHIN has announced that his January concert in Albert Hall in London, which completed a world tour of seventy-five thousand miles, is his last till after a retirement of at least a year on a ranch in his adopted California.

OTTORINO RESPIGHI'S "LA FIAMMA" was his American premiere when presented by the Chicago City Opera Company on the evening of December second. The score is one of seventh century witchcraft, and the score is said to be "melodic, with a Puccinian ardor." Rosa Raisa, as Silvana, won one of the greatest successes of her career. The work left an impression of being "the most important operatic novelty heard here since Der Rosenkavalier."

THE PHILHARMONIC ORCHESTRA of Berlin, with Wilhelm Furtwängler conducting, and the Philharmonic Orchestra of Prague, with Václav Talich as leader, have been giving concerts in London.

WILLIAM WALTON'S "First Symphony" was heard in London for the first time, complete, when on November 6th, it was on a program of the British Broadcasting Company Orchestra. "Another important work! Brilliant, rollicking, ironic, bitter, sad, eloquent—it is all these in turn; but it convinces as being inevitable music." So says an eminent critic. Still in his early thirties, Walton has shown a talent, in this work, along with his *Portsmouth Point* for orchestra and a string quartet, from which the musical world may expect much.

LIVERPOOL is about to build a Civic Hall of Music to replace the old Philharmonic Hall which was destroyed by fire in 1933. It is said that the new building will cost two hundred and fifty thousand pounds (about one hundred and a quarter million dollars); and may be rated as acoustically one of the most perfect buildings of the world.

OPERA IN ENGLISH is having its recognition in Cincinnati where, through the initiative of Eugene Goossens, two of the four presentations of Wagnerian operas, "Tramhauser" and "Die Meistersinger," are being sung in our own tongue.

ALBAN BERG, Viennese composer noted for his rather repulsive music, died in his works, died in the Austrian capital on December 4, 1935. His "Wozzeck" had its American premiere when produced in Philadelphia, on March 19, 1931, by the Philadelphia Grand Opera Company with the assistance of the Philadelphia Orchestra and with Leopold Stokowski conducting.

THE AFRIKAANS EISTEDDOD, recently held at Johannesburg, South Transvaal, is reported to have had more than three thousand entries.

HARRY SMITH, most prolific of American librettists, died January 1st, at Atlantic City. Born in Buffalo, New York, December 28, 1860, his parents soon moved to New York where he entered newspaper work, met Reginald DeKoven, then a dry goods clerk, and together they created "The Begum," an opera which made New York stars.

With "Victorian cocksureness," Mrs. Harriet Beecher Stowe and a raft of others, culminating in the Rev. H. R. Haweis, saw music as a moral force. Mrs. Stowe wrote, "Where painting is weakest, namely, in the expression of the highest moral and spiritual ideas, there music is sublimely strong." But music is neither moral nor immoral, although in association with moral objectives it may emotionalize and intensify the thoughts of the individual so that higher aims may be achieved more readily.

Addison, like Sidney Smith, felt that "Music is the only

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GLORIFICATION BY THE ANGELS

A famous Painting by the Flemish artist, Hans Memling, now in the Museum at Antwerp.

## The Speech of the Angels

WHEN Napoleon was asked what was his religion, he is said to have replied, "I was brought up on the religion of war." The writer, on the other hand, was brought up on the religion of music; and he has not known a day since his childhood when he has not been in contact with music in some way. Still, though he has thousands of definitions of music and allusions to music, he never yet has found one that was adequate. Carlyle called it, "The speech of the angels." A very tribute from a Scotch philosopher; but we are not at all certain that the angels will confine their speech to song. Beethoven, who ought to have known, called music "The mediator between the spiritual and the sensual life"; though that will satisfy but few. The Italian poet, Mazzini, came a little nearer when he said that "Music is the harmonious voice of creation; an echo of the invisible world; one note of the divine concert which the entire universe is destined to sound."

Sidney Smith thought that musical people were invariably happy and attributed this to the fact that "Music is almost the only innocent and unpunished passion." Wise Sidney, but we have known enough unhappy musicians to prove the exception to the rule.

With "Victorian cocksureness," Mrs. Harriet Beecher Stowe and a raft of others, culminating in the Rev. H. R. Haweis, saw music as a moral force. Mrs. Stowe wrote, "Where painting is weakest, namely, in the expression of the highest moral and spiritual ideas, there music is sublimely strong." But music is neither moral nor immoral, although in association with moral objectives it may emotionalize and intensify the thoughts of the individual so that higher aims may be achieved more readily.

Addison, like Sidney Smith, felt that "Music is the only

sensual gratification in which mankind may indulge to excess without injury to their moral or religious feelings." This may account for the orgies of oratorios for which England is famous. Certainly the Quakers had a different view of it. Music to them was far from being "The speech of the angels." It was the voice of Satan whispering moral and spiritual ruin in their ears.

With century after century and far reaching grasp of all things that related to the State, saw music as a valuable means to governmental ends. He said, "Music, of all the liberal arts, has the greatest influence over the passions and is that to which the legislator ought to give the greatest encouragement." Napoleon went further than merely talking about the thing. He provided liberal subsidies and buildings which have been of unlimited value to French musical development.

Some years ago the writer devised a symposium which was inspired by the lines of Keats:

"Let us have music, dying,  
And I seek no more delight."

Some fifty eminent men and women were asked, "If you knew that you had only twelve hours to live and had the choice of hearing but one composition, which one would you select?" The response was amazing. Only one man answered that it was a matter of indifference what he heard. Nothing could have shown more definitely the nearness of music to great men and women. In their last moments on earth they would want to hear music to their liking.

No one has ever divined the mystic nature of music. Somewhere in the cosmic dance, shafts of tone began to blend with the day of the world. Human souls reached



up for higher spiritual sustenance—higher evidences of God than can ever come through words—and that was music. Heine was conscious of this and he made this essay to convey his meaning.

"There is something marvelous in music. I might almost say that it is, in itself, a marvel. Its position is somewhere between the region of thought and that of phenomena; a glimmering medium between matter and matter yet differing from either; spiritual and yet requiring rhythm; material and yet independent of space."

One of the greatest offices of music is refreshment of the soul. Those, who have had the wisdom to study the art, can find a solace in playing, which seems to come in no other way. Tired, worried, beset with fears and cares, a half hour at the keyboard will take the mind away, for the time being, to a world of enchantment and delight that provides a relief that is incomparable. The German poet, Auerbach, has said this admirably in "Music washes away from the soul the dust of everyday life." Carlyle went deeper when he wrote his famous lines, "The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into this. Perhaps that is why he called music 'The speech of the Angels.'"

## Music and Your Taxes

"THE MEETING will please me to order." The town clerk laid down his gavel somewhat gingerly, as though there might be trouble ahead.

"Mr. Chairman," said Kenneth Baker, "something will have to be done to cut down our taxes. We can't stand it. Here I am, working my head off to earn a living, and yet I see in the new budget an item for a piano costing \$1,170.00. Pianos are all right for millionaires, but we will just have to strike out these frills and fancies or go to the wall."

Immediately the meeting was thrown into the greatest confusion and arguments started in all parts of the hall.

"Order!" shouted the clerk. "If anyone has an idea that we have come here for a fight, he had better go out on the street. The Chair recognizes Superintendent of Schools Clarke."

"Mr. Chairman," said Dr. Clarke, arising, "last year you saw fit to cut my salary very materially, to meet 'the tax situation; and I am sure that no one in this room has heard me demur since that time. We school people feel that we are entitled to far larger incomes than we receive; but in a time of emergency such as this, it was quite right that my salary should go down with the rest. However, I requested the purchase of that piano and I would like to have my employers, you, the people of this town, know why I think that you should support me in this. The piano is merely one of the symbols of a very necessary stabilizer in a great revolution that is going on in our country. Thank God, it is a bloodless revolution, but a revolution it is, and a very definite one. People are beginning to see things differently, and that is that our greatest problem is not, as it seems, earning a living, but learning how to live. When I first started in educational work, the so-called practical men laughed at 'culture.' Education to them meant teaching someone the three R's, which were supposed to reveal magically how to get a job that would provide an adequate living and how to keep that job. What the pupil should do with his spare time in the future, was not the problem of education."

"Now, whether we like it or not, the pupil of tomorrow will be confronted with a situation which asks that he shall work, let us say, thirty hours out of the one hundred and sixty-eight hours of the week. If he sleeps eight hours a day, he will still have twice as much time for living, or 'leisure time,' as he has 'job hours.' What he does in this 'leisure time' will have just as much to do with determining what he becomes and his value to the State, as what he may do during his work hours."

"Two years ago our fellow citizen, Mr. Baker, who has just spoken, addressed one of our meetings upon the need for a newer and better jail. We built that jail; and I notice in the budget for this year a proposal for an addition which will dou-

ble its size. The jail business is thriving, and this seems a necessary move. The current prison population in America is five million. At our present rate of expansion, it might easily double in a few years. The crime bill in America is modestly set at sixteen billion dollars a year. What will unpardonably down at sixteen billion dollars a year? The one employed leisure do to this ghastly state of affairs? The one of great defense we have against for leisure. The boy or girl crime is preparing our young folks for leisure. Such music and who is at home engaged in absorbing pursuits, such as music and other subjects, is really insured against being caught in the crime flood. What do you want, my fellow citizens, schools or jails, education or crime, music or banditry? After those yeggs broke friend, Mr. Baker, how he felt last fall, after those yeggs broke into his safe and cleaned him out of twenty-three thousand dollars."

"Wait a moment," shouted Baker. "Don't go any farther. You win, Doc. If the town doesn't buy the piano, I'll buy it myself. I'm sold solid, and you can't fool a business man."

## Looking Ahead

WHEN foreign architects visit the United States, one of the first structures they ask to see is the City Hall of New York City, which is considered one of the most elegant achievements in American building. This exquisite classic was finished in 1812 and cost \$338,734.00. It is regarded as one of the best examples of the beautiful American colonial type. Three façades of the building are built of splendid white marble, quarried in Massachusetts. The fourth façade, which is a monument to one of our most amusing of municipal blunders, the architect's plans called for white marble, but the Board of Supervisors of the city, desiring to show their foresightedness and economy, decided that white marble throughout was not necessary because it was beyond the realm of possibility for the growth of the city to extend up the island further than the remote site selected for the municipal headquarters. They therefore substituted ordinary local brown stone, at a much less cost, for the rear façade, which naturally would be seen only by the country yokels living beyond.

Now, the City Hall is in the remote down-town section—on Manhattan Island. A densely populated city, housing millions, has marched beyond the venerable landmark for at least ten miles northward, and that brown stone façade has become a ridiculous illustration of the stupidity of the Board of Supervisors.

Foresightedness is one of the most valuable of human acquisitions. Some musicians have it in splendid measure; and this, combined with facility, talent and business, is what the world needs. However, in viewing the business attitude of hundreds and hundreds of musicians during the late lamented depression, we are not at all surprised that many of them have been in such difficulty, as they have shown such an appalling lack of foresightedness. Despite the fact that our sympathies and, when possible, our assistance have gone out to some who have frantically tried to position themselves in the future, we find noting that others, with similar obstacles, have compelled astonishing success at a time of disaster, by a more intense activity, initiative, invention and foresight.

We foresee now that energetic teachers will have, with the present resurgence of prosperous business which is undeniably sweeping the country, an unprecedented opportunity for advancement; but this will depend upon three things. The ambitious musician, who would succeed, must:

Work!	Work!	Work!
Plan!	Plan!	Plan!
Dare!	Dare!	Dare!

Remember the farcical stupidity of that New York City Board of Supervisors. What a pathetic picture of a blundering bunch of fools they would make, if they could come back and look at the city of New York today! Yet they were merely the prototype of hundreds of similar bunglers. Sometimes those who think themselves the smartest are the most stupid.

The calendar is not going to stop six months from now; but you may do so, if you do not realize this—and plan, work and dare.

# What Does It Take to Make a Singer?

By Richard Crooks

LEADING TENOR OF THE METROPOLITAN OPERA COMPANY

An Educational Conference Secured Expressly for

THE ETUDE MUSIC MAGAZINE

By R. H. WOLLSTEIN

RICHARD CROOKS AS CAPARADISSI IN "LA TOSCA"

ONE OF THE MOST SUCCESSFUL of American tenors, Richard Crooks, was born at Trenton, New Jersey, where, at six, he was soloist in the choir of a leading church; and at twelve he appeared with Schumann-Lied, at a great Music Festival at Trenton, New Jersey. Experience in an Aero Squadron of the World War was followed by employment in one of the large insurance companies of New York City; and while so engaged he secured the coveted position of tenor soloist of the Fifth Avenue Presbyterian Church. It was in 1923 that he sang for the first time, at a concert given by the Danrosch, who at once gave him a contract for new performances of Act III of Wagner's "Siegfried," with the New York Symphony Orchestra at Carnegie Hall and on tour. Subsequently he has made four tours of Europe, where, in addition to many concerts, he has sung successfully in "Iris," "La Tosca," "Rigoletto," "Martha" and other operas. At present he is doing leading roles with the Metropolitan Opera Company of New York, where, on the occasion of his debut, he won thirty-seven curtain calls. With all this experience, Mr. Crooks' views are of special value to American students of singing.—Editorial Note.

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WITHIN THE LAST ten years, American singers have earned for themselves the proverbial place in the sun. It is no longer considered freakish for an American to be "musical." Opera rosters and lists of our foremost concert managers are showing more and more plain American names; and the public attitude towards our own singers has become one of encouragement instead of incredulity. That is quite as it should be, and it offers an encouraging beginning. It now remains for us Americans to take advantage of the new opportunities offered and to prove that national vocal artistry need no longer be considered as "artsy."

Naturally, the future of American musical art is going to depend entirely upon the artistic integrity of the professional musicians we produce. It may be argued that the comparatively small number of professionalists ought not to determine the musical worth of a country, and there is a good basis for this argument. But, practically speaking, the artistry of the professional group, rightly or wrongly, does serve as a gauge of a nation's musical standards. For that reason, we have a double responsibility. We must make a success not only for our own sakes, but also for the sake of the

impression we create in comparison with the artists of other lands.

All of this may give the impression that studied artistry is the secret of fine singing. Oddly enough, this is only about fifty per cent true. Artistry serves as the polished ornamentation of the musical structure. The chief factor, though, remains the foundation. We Americans ought to stop and think about that.

The first requisite for a singer is a voice. I honestly believe that the physical accident of voice itself is eighty per cent of the battle. The finest schooling applied to a small, colorless, mediocre, natural voice will result in nothing but disappointment. If I were advising a young aspirant to vocal fame, I should counsel him to spend a month or two simply in listening to the natural quality of our ranking voices, and in making an honest comparison between those voices and his own. The voice qualities that earn a singer attention are: first, natural timbre; then volume and color. All three are necessary. While I ardently believe in widespread music study and encouragement, I am equally insistent on the point of discouraging from professional activities such voices as are not endowed with the natural, unacquirable qualities that alone make for success.

## Polishing the Jewel

ONCE A YOUNG SINGER is sure of his natural vocal equipment, the big question is, how shall he study? That is entirely an individual matter. It remains for a reliable teacher to test his voice, to discover its weak points and its strong points, and then to proceed to build it in the way his voice needs, and which may not be needed by any other voice in his studio. In my own case, I rely entirely upon natural methods of production.

Next I specialized in *lieder* and the songs of the classic repertory. The foundation of church work was a help, but I found that I had an entirely new style to master. For years I worked exclusively on *lieder* and concert songs; and when I felt I had this style well in hand, I had to begin at the beginning again, learning operatic roles. I find, too, that my own training fell into these three separate periods of specialization; and, for my own case, I think this has been an excellent thing. At no time was I confused by the interference of different styles of singing; yet, by the time I was ready to take my place as a public singer, I had three different branches of vocal work well in hand.

But a steady growth by successive specializations builds musical worth.

Let me illustrate from my own experience. Up to the time of my first concert engagements, I knew a little of the orthodox concert repertory, and nothing whatever of opera. I was a "specialist" in sacred music. Today I sing this sacred music no more frequently than any other concert or operatic singer, but I consider the time I spent on it a decided gain. First, it gave me a sure sense of one branch of musical style, and such sureness is always a good thing. Even if I were never to sing a sacred song again, I would be the richer for having mastered a form of musical truth. And, in second place, it has put an added means of expression into my hands. When I sing in one of the great Masses today, I am not treading on strange ground. I have only to think myself back into the old days, when I sang little else besides church music, to get the feel of the thing.

## As a Singer Grows

I BEGAN my career as a child of nine, singing as soprano soloist at the great Ocean Grove Auditions. Such an early start was wonderfully helpful to me—except for one thing: today, when kind people remember me and tell me that they enjoyed my work twenty-five years ago, it gives me a rather rude jolt. I sang in church choirs as a boy and got my first positions as a tenor in All Angels Church and the Fifth Avenue Presbyterian Church in New York. Up to the time I began my serious studies at the age of twenty, I had little experience in anything except church work.

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## The Strength of Initiative

WHAT THE ASPIRANT to future honors needs most of all is a sense of self-reliance. Musical encouragement is

one thing, but pampering is another. It is a splendid thing if you can win a scholarship at some conservatory of rank, or if friends are willing to smooth the way for you. But do not allow the lack of such advantages to worry you. You may have an advantage of a different order—the advantage of fighting your own way. That is a wonderful feeling. Every public performer will have to stand on his own feet sooner or later in his career, and early practice in this art will add inches to one's mature stature.

There were times in my own career when I looked with positive envy on young singers who seemed to have it all their own way. I had to struggle for every thing I got. Today I am grateful for that very struggle. I have gotten something from it that I should never have had simply from music lessons.

My family was poor, and I had no advantages whatever as a child. My dear mother loved music and encouraged me to express myself in singing. My voice asserted itself as a high soprano when I was about six, and my mother thought it was a good voice. Since she lacked the means to engage a teacher for me, she taught me herself. What little salary I was able to earn as a boy soprano was needed at home, and I never got individual lessons. My solo performances were usually accompanied by a choral background, and the only lessons I got were those of the general choral training, intended for all of us.

When I was twelve, I sang at the annual Music Festival in my home town of Trenton, New Jersey. Madame Schumann-Heink sang on the same program. She heard me and said encouraging things about my voice. But she also said that if I hoped to amount to something, I would have to work. I was more than willing to work—but I needed the money for a teacher. So I got myself odd jobs during the summer vacations, to pay for lessons.

The last job I had was painting the great reservoir tanks of the local gas company. Those tanks are immense structures, and the pay for painting them varied according to height. They paid "time rates" for painting the bottom and "time-and-a-half" for the top. I chose the top, and earned two dollars a day. Next, I went to work in the ice plant. My job was loading the big ice blocks on the delivery wagons that started out on their morning routes at seven o'clock. My "gang" had to report for work at three in the morning. I got twelve dollars and a half a week.











# Beginnings and Endings

How the Masters Began Their Compositions

By Dr. Percy Goetschius

## Exceptional Beginnings

TAKING UP MOZART, first, there is at least an intimation of a departure from the accepted mode in the first of his "Sonata in E-flat" for piano, which begins thus:



The key is B-flat; and the very first note, *f*, does belong to the tonic chord. But this *f* is always present in the Dominant Seventh of C major, with which key he seems to define his beginning.

As to Beethoven, the first evidence of an independent beginning, in his sonatas, occurs in the finale of the fourth one, which he starts emphatically with the dominant chord of his key (E-flat):



Even more pronounced is the dominant beginning in his "Sonata in D minor, Op. 31, No. 2." It starts out with the Supertonic Seventh (subdominant family); and this chord runs on, partly in altered form, for no less than five measures, before the tonic on E-flat solves the mystery. Look it up.

Mendelssohn, in his forty-eight "Songs Without Words," sets aside the tradition of a tonic beginning in three instances: in No. 10, in B minor, where the first three measures denote the Dominant Seventh Chord; in No. 25, which is similar; and in No. 1, the melody of which begins in the Dominant Seventh, although the actual beginning of the "Song" is, properly, in the tonic. More striking is the onset of Mendelssohn's *Variations in E-flat major* (Ex. 5, A) and of the melodic beginning of his *Wedding March* (Ex. 5, B).

Beethoven was more progressive, experimental, more eager in his quest for legitimate new applications of established musical principles, than is generally recognized. Here are a few more illustrations of his innovations in regard to the onset, the very beginning, in some of his larger works.

Ex. 4: Adagio, showing the beginning of Beethoven's Sonata in D minor, Op. 31, No. 2. The notation is in D minor, 4/4 time, and features a half note F4, a quarter note G4, and a half note A4.

Ex. 5: Adagio, showing the beginning of Mendelssohn's Variations in E-flat major. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

Ex. 6: Adagio, showing the beginning of Mendelssohn's Wedding March. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

Ex. 7: Adagio, showing the beginning of Beethoven's Sonata in D minor, Op. 31, No. 2. The notation is in D minor, 4/4 time, and features a half note F4, a quarter note G4, and a half note A4.

Ex. 8: Adagio, showing the beginning of Mendelssohn's Variations in E-flat major. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

Ex. 9: Adagio, showing the beginning of Mendelssohn's Wedding March. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

his "Sonata in F-sharp major, Op. 78." It is a "mixed" chord, the subdominant raised fourth step (b-sharp) and lowered sixth (d-natural).

C. is from the finale of his "Concerto in G major for Piano and Orchestra." It second one (Ex. 6, B) is in F major, but it begins with the subdominant chord, distinctly in C major, which persists for four or five measures before the proper key, G, asserts itself.

D. is the famous strident dissonant beginning of the finale of his "Ninth Symphony." It is one of the most piercing harmonic clashes in the history of music, sure the dramatic incentive to which does not here concern us). The dissonance results from placing the Dominant Seventh Chord (dominant family).

Against the Tonic Chord in the robust brass instruments; and it is as dramatically startling as the abrupt combination of all seven of the scale-steps, in fortissimo, must be unforgetting. But Beethoven wisely makes it brief—a little over two beats sufficed to produce the intended effect. See also the very beginning of his "Sonata in A minor," but, as in Ex. 4, A, there are strong indications of the fundamental key (E); for this first chord is a chord of E, only with the g-sharp it is a major chord, and the added d-natural throws over into A minor. The E minor asserts itself in the sequence that follows.

A singularly lovely beginning occurs in the slow movement of the "Garden" of Karl Goldmark's "Symphony, The Rustic Wedding."

Ex. 5: Adagio, showing the beginning of Mendelssohn's Variations in E-flat major. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

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Ex. 10: Adagio, showing the beginning of Beethoven's Sonata in D minor, Op. 31, No. 2. The notation is in D minor, 4/4 time, and features a half note F4, a quarter note G4, and a half note A4.

Ex. 11: Adagio, showing the beginning of Mendelssohn's Variations in E-flat major. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

Ex. 12: Adagio, showing the beginning of Mendelssohn's Wedding March. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

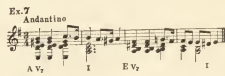
Ex. 13: Adagio, showing the beginning of Beethoven's Sonata in D minor, Op. 31, No. 2. The notation is in D minor, 4/4 time, and features a half note F4, a quarter note G4, and a half note A4.

Ex. 14: Adagio, showing the beginning of Mendelssohn's Variations in E-flat major. The notation is in E-flat major, 4/4 time, and features a half note Bb4, a quarter note C5, and a half note D5.

The first *Nachtur* (Ex. 6, A.) is in C major; but it starts out abruptly, with the Diminished Seventh Chord of D minor, which does not yield to the principal key, C, for nearly two measures. The second one (Ex. 6, B) is in F major, but it begins with the subdominant chord of C major; while the redeeming features are that the very first melody tone is the prospective keynote, F, and the whole melodic line describes the scale of F.

The third example (C.) also is in F major; and, similarly, the very first chord is also the dominant chord of C major, resolving into a chord on *c*, as Dominant Seventh of the proper key.

Chopin starts his *Mazurka*, Op. 41, No. 2 thus:



The mazurka is in E minor. Its beginning is in A minor; but, as in Ex. 4, A, there are strong indications of the fundamental key (E); for this first chord is a chord of E, only with the g-sharp it is a major chord, and the added d-natural throws over into A minor. The E minor asserts itself in the sequence that follows.

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## A Bow to the Public

IT WAS THEN that, through the influence of his master, Ambroise Thomas, he secured an opening at the Opéra Comique, and the "forgotten opera," "La Grand-Tante," was accepted. Truth to say, this honor was not in reality as flattering as it appears; because, according to the rules imposed by the French government in exchange for a subsidy, the production was under the obligation to produce each season a certain number of acts written by French composers and Prix de Rome winners.

This first work by Massenet was in one act. It really belonged to the typical "opéra comique" style, with its formula of music interspersed with dialogue. "Carmen" and "Lakmé," later on, were also originally along these lines. The libretto of "La Grand-Tante" was by Jules Adenis and Charles Grandvallet, two friends of M. du Locle, the director of the Opéra Comique, a circumstance which also contributed to open the doors of this theater. The music was dedicated to Ambroise Thomas.

The story is scenic and entertaining. A young spendthrift, the Marquis de Kerdrel, who was an officer in the French army during the war in Africa, came back to his native Brittany to take possession of his great uncle's fine legacy. There he met his great aunt, a young and attractive "auntie," only twenty years of age, whom the great uncle had married, in *extremis*, before his death. Both, as was convenient, fell in love with each other, and they could have married at once, had it not been for various happenings connected with discovery of a secret will whereby the great uncle disinherited the nephew on account of his dissipation. But, since the will named the "great aunt" as the heir, nothing was changed in the final outcome, and the plot wound up by the traditional matrimony.

A Bright Beginning  
"LA GRAND-TANTE" was performed fourteen times, and this can be considered as highly successful for a new play by an unknown composer. Most of the reviewers praised the music and found in it excellent melodic qualities, great cleverness in the handling of the instrumentation, and much spirit and dramatic exuberance in the ensembles.

Still, conditions had been adverse on the opening night. Lack of proper rehearsing in one particular point of the mise-en-scène nearly caused a disaster. The girl who played the servant's part had to hold a fire and at the same time to appear to be facing the door through which the Marquis de Kerdrel, impersonated by the famous French Capoul, was to make his entrance. She got so nervous that she overlooked this detail; so that, when the tenor entered, he found her stooping down in the wrong position and with her back turned on him.

At that time precisely he had to sing these words, "Thank you, thank you, my God! At last I do see a human countenance!"

Of course an irresistible outburst of laughter swept through the whole theater, followed by the sophisticated audience of premiere nights.

Then when the stage director stepped forward to announce the names of the authors, as it is customary to do in Paris at the end of a first performance, a black cloud, emerged unexpectedly from no one knows where and crossed the platform, causing a great fit of hilarity.

"La Grand-Tante" would likely have remained in the repertoire as an excellent *comédie en vaudeville* ("curtain riser," or one act preceding the principal item on the program), and its popularity perhaps would have equalled Victor Massé's "Les Noces de Jeannette;" but something happened that stopped the career abruptly. The work was withdrawn by the composer and the printed scores were called in and destroyed.

A Fellow Worker's Appraisal  
IN HIS INTERESTING book on Massenet and His Works, Marc Delmas, the regretted French composer, wrote as follows:

"Please do not expect anything but second-hand or, even perhaps this, a haphazard formation from me concerning 'La Grand-Tante.' Certainly this little score would well deserve to be analyzed; not—ah! certainly not—because of the place it held in the life of its author. Much to the contrary. Massenet did not want anyone ever to mention it to him; and he absolutely refused to speak about it."

Of course Massenet was at that time, know whether it was published at that printed score remains absolutely 'unfindable' in or even at the very bottom of the dusty shelves which swarm all along the 'quais' near the Pont des Arts!"

Back to the Light  
UNDER SUCH CONDITIONS, a fragment of this work will prove of

It seems utterly incomprehensible that such a captivating little score, ranking far above some of his later productions, should have been held in disrepute and suppressed by the will of the master himself. Can it be, as Marc Delmas told me he heard it suggested, that some mysterious sentimental reasons were at the root of this regrettable decision?

The enigma probably will never be solved. In any event, Massenet stands as one of the greatest of the immortals.

SCENE FROM THE FOURTH ACT OF MASSENET'S "MANON"

## Making the Pupils' Recital Interesting

By C. Welch Robbe

THE MAIN PURPOSE in planning this recital program was to recognize in a practical way the best in American composition along with the best in classical music. The arrangement, such as to allow the widest contrast in melody, harmony, rhythm, and tone-color.

The curling and twisting ribbon-like melody of Dr. Cooke's *Kibbin Dance* is a very "powerful" number in A-flat, but, which is quite such as to allow the widest contrast in melody, harmony, rhythm, and tone-color.

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sibly write an original melody for every song poem submitted, so he often resorts to using parts of copyrighted or published works. If the owner of this "luck" composition should ever have it published or publicly performed, he would run great danger of being sued by the copyright owners on whose works his composition has infringed.

#### Where can a song writer obtain information about song sharks?

Such information can be obtained by writing to the Music Publishers, Protective Association, 1501 Broadway, New York City; to the American Society of Composers, Authors and Publishers, 30 Rockefeller Plaza, New York City; or to the Song Writers Protective Association, 1250 Sixth Avenue, New York City.

#### Is anything being done to eliminate the song shark?

Inasmuch as the song shark is usually sufficiently clever to stay within the literal meaning of the law, it is impossible to prosecute him on legal grounds. There seem to be only two ways to eliminate the song shark, and these methods are being used at the present time. The first of these methods is to educate the general public on the practices of song sharks, and to warn it against dealing with them. The second method, which is more effective, is to secure the cooperation of the Post Office Department. The song sharks' operations are fraudulent, although perhaps not legally fraudulent. So many complaints have been registered with the Post Office Department that it has made a survey of this practice, secured definite statistics and statements from the legitimate music publishers, and is taking definite steps to put song sharks out of business. To prevent the use of the mails for their nefarious negotiations.

#### Approximately how much money do song sharks collect from amateur song writers each year?

Believe it or not, statistics show that song sharks collect over one million dollars (\$1,000,000) a year from amateur song writers, for which the writers receive nothing in return but unfulfilled promises, and a few headaches. It is natural for any creator to have faith in his own creation, and when someone comes along and says that

the creation is a masterpiece it occurs to very few to question the ethics of the person making that statement.

#### What is a "song poem"?

A "song poem" is a poem written for the express purpose of having music written to it. Actually, there is no such thing as a "song poem." This phrase was invented by the song sharks in order to lead unsuspecting amateur song writers to believe that popular music is created by writing a melody to a poem. The term is constantly used by amateur writers, but the average music publisher does not even know what it means.

In writing standard music, it happens quite often that music is written to a poem, but in such a case, the poem is by a well-known poet. Examples of such songs are "On the Road to Mandalay," "Trees," "Invictus," "Cargos" and "Danny Deever."

#### Are there any legitimate or bona fide agencies or brokers for submitting songs to publishers?

There are no legitimate or authorized agencies, brokers or individuals for submitting songs to publishers. Anyone who claims to do this and asks a fee for such service should be viewed with suspicion.

#### Why is it said that the music business is a "closed shop"?

The rumor that the music business is a "closed shop" for amateur writers is definitely false and has arisen partly because the stories spread by disappointed song writers who have taken this "sour grape" method of explaining away their lack of success, and partly to the propaganda used by "song sharks" who have taken advantage of this rumor to bring unsuspecting victims to their doors. Only a small percentage of the people who are discouraged reach publication. The reason for this is simply that more songs are written than could possibly be published, and that the production is greater than the demand.

Furthermore, a great number of the popular songs written by amateurs and professionals do not come up to the proper standard, for which the writers receive nothing in return but unfulfilled promises, and a few headaches. It is natural for any creator to have faith in his own creation, and when someone comes along and says that

## RECORDS AND RADIO

By Peter Hugh Reed

ONCE LOOKED UPON AS the most unmusical among enlightened nations, the United States is now considered to be perhaps the most musical country in the world. An analysis of the chief radio broadcasting programs of 1935 shows this conclusively, for during last year more symphonic and chamber music, more famous artists and noted musical ensembles were heard over the National Broadcasting Company's network than ever before in the history of radio. European observers have recently admitted that more art music is being heard by Americans and more money is being spent for this kind of music in the United States than by any country in the world. This does radio prove its value to mankind in advancing—

if not admitted the most important of the arts—at least one of the most essential. The latest of Stokowski's Bach arrangements is a glorious episode in music, whether played on the organ (for which it was originally designed) or by the modern orchestra (for which Stokowski has transcended it). This is the "Great G Minor Fugue" (Victor disc 1728)—a companion piece to the "Little G Minor Fugue" which Stokowski transcribed (see Victor disc 7437) at an earlier date.

Huberman, in his performance of the "Violin Concerto in E Major," by Bach (Columbia set, 235), plays his bold and firmly the swiftly flowing music of the first and third movements, and the slower middle section he plays in a truly contemplative manner. The recording is full and brilliant because of the size of the orchestra (undoubtedly most of the Vienna Philharmonic) this performance is unusual in the field of the solo violin. The bass line is rarely uttered. Menuhin's recording of this concerto placed the work in the category of chamber music, but Huberman's performance discards the modern concert hall and makes it a truly intimate experience.

Harriet Cohen, distinguished pupil of Tobias Matthay, plays two modern piano arrangements from Bach on Columbia discs 68388D: the aria—*Up! Arise Thee! Give Thy Heart Unto Jesus Loving Keeping*—and the Cantata, *Christus, der ist da* (own transcription) and *Fantasia No. 4 in C Minor*—founded on a clavier prelude in Book 26, Bachgesellschaft—Perrin's transcription. Although Miss Cohen enjoys a considerable reputation in England as an exponent of Bach, we find her contrasts of time somewhat disturbing to the rhythmic fluency and poise the music. However, the excellence of the recording and the unusual qualities of the music recommend this record for further study and consideration of her interpretations.

From Bach to Mozart! Two string quartets, a piano fantasia, and two transcendent arias by the latter have recently been issued on Columbia records, and since all are excellently recorded and performed, we include them here. That much disputed "C Major Quartet" (K 465) with its curious instructions by the composer has last been fittingly played on records by the Budapest String Quartet (Victor set M 285), and the more serene and less widely known "Quintet in A Major" (K 575) has at last been given a performance worthy of its inspiration by the Kolisch String Quartet (Columbia set 237). Whether or not one considers the piano music equal importance with the string quartets

named above, one must admit that when an artist of Edwin Fischer's standing essays to perform a work like the *Fantasia in C Minor* (K 396) (Victor disc 806) he can, by virtue of his inspired musical style, make it not only seem relatively more important than it is, but also a wholly delightful experience. Rias Ginter, who has been appearing in recital in America this past season, sings on Victor disc 8871 two of Mozart's seldom heard concert arias—*Maria Dives eoi* and *Parvi speravi O Dio*. Both arias, written for insertion in operas by contemporaries of Mozart's, in 1781 and 1783, are not too often heard, so these recordings should prove valuable for study purposes. Miss Ginter sings them with fine restraint and admirable total quality.

Beethoven's varying moods, at different periods of his creative development, come to us in three albums recently released by Victor. In album M281, for example, we have the very cheerful, happy, seemingly wholly serene Beethoven expressing himself in a sonata for violinello and piano (Opus 5, No. 2 in G Minor), while in album M289 we have a slightly more somber, deeply sad Beethoven as expressed through the medium of his string quartet (Opus 18, No. 3 in D Major), and in album M287, through the medium of the string quartet (Opus 135, in F Major) we have the fully matured Beethoven expressing himself in retrospect. All three of these sets being excellently performed, and recorded, we heartily recommend them to our readers' attentions. The protagonists in the violoncello sonata are Platinovsky and Schubert, while those in the quartets are the Budapest and Busch String Quartets respectively.

Sibelius, who recently celebrated his 70th birthday, wrote his "First Symphony" at the turn of the century, when he was only four. Unlike his later symphonies, the "First" pays homage to his forefathers—particularly Tchaikowsky—at the same time that it establishes his individualism. In his interpretation of this work, Eugene Ormandy (Victor set M290) stresses the vitality and strength of the music, its gant and often austere lines, its splendor and individualism. The recording is in line with the conductor's reading—massive and vital.

Dvorák's nationalism, as exhibited in his symphonies, is what Harriet Cohen enjoys a considerable reputation in England as an exponent of Bach, we find her contrasts of time somewhat disturbing to the rhythmic fluency and poise the music. However, the excellence of the recording and the unusual qualities of the music recommend this record for further study and consideration of her interpretations.

Turning to the baroque brilliance of Borodin's *Choral Dances* from "Prince Igor" (Columbia set 191), we find Sir Thomas Beecham again proving himself the ideal interpreter. This exciting and fascinating music, which is sung and danced on the stage, has long been one of the favorite war horses—a war horse however which always commands respect for Sir Thomas knows and appreciates the value of this music. Assisted by the first-class orchestra of the London Philharmonic Orchestra and the brilliant recording of Columbia's English engineers, this music is made to live on records in a truly memorable manner.

Who has not thrilled to the strains of a march? Its rhythm has accompanied many human emotions. The march is as old as wars and triumphal processions, weddings and funerals. "As a musical form its primary concern was to regulate the steps of a large number of persons in motion." The march was employed in Greek tragedies, when the chorus entered and withdrew in measured movement, singing, unaccompanied. In this sense, the march is a musical form of plastic art, whereas the march for entertainment, triumph or sorrow.

Perhaps most distinctive of the march is that it is largely music for the open air. Even those marches included in sonatas, symphonies and operas depict, as a rule, an outdoor scene.

The development of the march followed the history of vocal music. Marches are found linearly operas, the drama of Lully, and in the work of Rameau and Handel. Even in harpsichord music the march is found early. An example is the "Suites des Pieces" by Couperin. The march developed as an art form into a dance form during the seventeenth century. Both Lully in his operas and Francis Couperin in his piano works used the march with two reprises of eight or sixteen measures. Later a sort of trio was added and then the first section repeated. It was called a trio because in three part writing, instead of two part as in the first section.

An important division of marches is the military march. This originated, it is thought, from the soldiers' songs. The "Soldiers' Chorus" from the opera Faust (Gonand) is a prime rhythm suggests this origin. The name "march" however comes from the Sanscrit "mar," meaning "to grind" and referring to the beat of the French "marche" means to march. Rousseau called the march "the metre and cadence of the drums." The use of drums is found even in funeral marches. The Beethoven Funeral March conveys the death of a hero" (Sonata Opus 126, No. 12) having a distinctly military flavor because of the suggestion of the snare drum occurring first in measures thirty-two. Many marches have the preliminary fanfare of trumpets, whether military or not, because of this early heritage. Mendelssohn and Wagner use it, while the typical march flourish can be heard in Elgar's march



United States Navy Band of Three Hundred Players: John Philip Sousa Leading. This was probably the greatest of all marching bands in musical history.

## The March Through the Centuries

March—"and be proud to belong to the proud old pageant of man"

By Nancy D. Dunlea

"Pomp and Circumstance." An interesting analysis for students, of the structure of Schubert's Military March is given in Elson's Book of Musical Knowledge. The Military March as composed now for a band of wind instruments did not appear before the middle of the seventeenth century. It can be traced to the "War Songs" of the "Thirty Years War." The "Dessauer March" of "L'Etouffe du Nord" (Northern Star) by Meyerbeer is a good example of the German military march. Reimann says the march dates earlier than the "Thirty Years War" and evolved from martial songs reinforced by instruments such as drums, kettle drums, trumpets and fifes.

The foundation of military bands in Austro-Hungary was said to date from 1741 when troops marched into Vienna headed by a Turkish band. Marshal de Saxe used a Turkish band for his Uhans during the war of 1741, saying that the Romans were grandly victorious because they were made to march in time." Features of Turkish music were the bass drum and cymbals, the triangle, tambourine, kettle drum and the "jingling Johnie" or "Chapeau Chinois" (Chinese Hat)—a pole with several jingling bells, which even Berlioz considered gave brilliancy to march

music. "Some bands actually had quite one third of their numbers performing upon instruments of percussion. But later more wind instruments were added." The bands of the Napoleonic armies were considered the finest in existence at that period. Thus says one authority, "Composers for the first time got a conception of the capabilities of this hitherto despised branch of musical art; open air music was lifted to a superior position."

The Turkish Grand March from "The Ruins of Athens" by Beethoven (Victor piano record played by Rachmaninoff—1106) doubtless echoes this Turkish influence on march music, which was finally adopted even by the conservative English Coldstream Guards. The Drum Major, who by his humorous antics offers contrast to the pomp of military marches, originated about this time.

Three types of rhythm were features of the military march—the Slow March or "Parade" with 75 steps to the minute, the Quick March or Quick-Step, 108 steps to the minute, and the Double or Charge or Storm March with 120 steps. The latter was called by the French "Quick March or Pas Redouble." The modern march often has reprises of 4-8-16 bars and a trio. With ordinary parade march it is about

seventy-five steps to the minute. It is popularly composed in 4/4, 6/8, or 12/8 time. An example of the 6/8 and 12/8 rhythm is the "Coronation March" from "Le Prophete" (Meyerbeer) which while marked Common time actually follows these patterns.

The late John Philip Sousa, conductor of Sousa's Band and called the March King of America because of his hundred or so marches, is our best known modern composer of military and popular marches. His own "Stars and Stripes Forever" was played as a funeral tribute.

Distinguishing the funeral march from all others, is its minor key, the funeral march is in a minor key, the trio is usually in a major key as for example—in Beethoven's Eroica Symphony C Minor with the trio in C major. Probably no funeral march is more beloved than the Chopin Funeral March from his Sonata Opus 35. (Victor Records Nos. 39598-6470-35800 played by Mark Andrews on the organ, Paderewski on the piano, and Pryor's Band). This march suggests the tolling of bells as the funeral cortege proceeds, and a prayer at the grave. Here the key is first B flat minor and the trio D flat major. Other marches of this type include "Dead March from Saul" by Handel—an exception to the minor key—Webster's Funeral March from his Sonata Opus 45, No. 5, and the Trümmersmarsch written by Grieg in memory of the Norwegian composer Rikard Nordraak. Even toy marches include "Funeral March of a Marionette" by Gonand (Victor record 6359 played by the San Francisco Symphony Orchestra), while the popular symphony number "Marches" by Tchaikowsky is written in "modo di chiesa funebre."

The marches embodied in operas are numerous and effective. The "Grand March" from Aida (Verdi) and the "March from Norma" (Bellini) fulfill their title. The royal note is sounded in "Coronation March" from "Henry Eighth" by Edward Gaultier.

Mention of the wedding march almost instantly summons the Bridal March from Wagner's Lohengrin to our ears, and the Wedding March from Mendelssohn's "Midsummer Night's Dream." A piano

## Why Every Child Should Have A Musical Training

By George R. Walker

(One of the letters which just missed winning a prize in our recent contest under the above heading)

"Why should every child have a musical training?" is asked. To which there is the one answer: Because it is his right. Every child is heir to the accumulated culture of mankind; and in this culture music takes first place. Great music is a translation into sound of what is most sublime in the human soul; and it is the right of every child to know through music what good passions can move within the breast of man in order that he may better understand his own humanity. Of what significance are the lives of Bach, of Beethoven, Wagner, Brahms—unless every child born after them learns through their music the potential nobility of mankind?

To give a child a musical training is to give him the most nearly perfect means of expressing the emotions that stir within him. Art is expression. Life is a swing and a passion. It is the natural desire of every man to express himself to others. The greatest joy in life derives from human intercourse; and music as a means of communication between men is superior to all other means, including words. Whether the child will later express himself vicari-

ously through others' works, or whether his emotions will be too great to be contained in any molds and must burst forth in original composition, he has in either case secured a right to expect society a musical education, just as he has a right to be taught to speak a language. If he is to live abundantly he must be able to express himself adequately through music.

Musical training has many by-products which are of value. To master any instrument requires a discipline, well-developed memory, unusual accuracy. These traits are desirable; but what do they amount to as compared with the exaltation of the child who has learned to express his music in his soul the world is in time. He feels a harmony between himself and the world. He feels that the world is his friend to his daily life. Though necessity may force him to perform but dreary humdrum tasks, if he has music in his soul his mind and his life will be a song.

The right of every man to enjoy life and pursue happiness implies the right of every child to an education in music.

"Music, at one and the same time the Queen and Cinderella of the arts, is the most difficult subject to write about intelligently and to some purpose."  
—Mr. Ralph Hill.



arrangement of this last, by List, is a tour de force for the piano student. A peasant wedding march is attractively pictured in Grieg's "Norwegian Bridal Procession." The approach and departure are easily recognized in this, as well as the efforts of amateur village musicians.

A humorous note is the mood of a number of marches. Many toy marches like *The Parade of the Wooden Soldiers* from *The Chauve Souris* by Louis Jessel has this effect. *Marche Grottesque*, Op. 32, No. 1 (Sinding), *March of the Dwarfs*, Opus 54, No. 3 (Grieg), *Marche Humoresque* (Sgambati) are other examples.

The triumphal march is found in a variety of compositions from the *Rakoczy March* (Marche Hongroise) by Berlioz, to the *Festival March* of Wagner. This "Fest" March or "Fest der Gaste und Warburg" should not be confused with the Pilgrim's Chorus from the same opera—Tannhäuser.

Many marches suggest the religious procession. Thus we have the "Priester-marche" from *Alceste* (Gluck) and *Marche Pontificale* (Gounod).

Still other marches with which the student and music lover should be acquainted are the *March from the opera "The Love of Three Oranges"* (Prokofiev), *March from the Symphonic composition "Picturesque Scenes"* (Massenet), *The March from "Rinaldo"* (Händel), *"Marche Chinoise"* or *Chinese March from Stravinsky's "Rossignol"* (Nightingale) transcribed for the piano by Theodore Szanto, *"Marche in C"* Opus 62, No. 1 (Scharwenka) *March from Carmen* (Bizet), the *War March from "Athalia"* (Mendelssohn), *"March Militaire Française"* from *"Suite Algérienne"* (Saint-Saëns) and *March of Homage to "Sigurd Jostang"* (Grieg).

## A Piano Musical Review Party

By Gertrude M. Nero

This party was a happy success, and I would like to pass it on to young teachers who are looking for entertainment for their beginners, which covers the first six or eight months work.

I typed seventy questions, then I set a day for them to meet at my studio—twelve pupils, eight to eleven years of age. We rehearsed questions and answers at two meetings, besides short reviews after the weekly lesson. The party took place after school in one of the pupils' homes (or in a spacious studio). The mothers were invited.

The pupils had memorized one to three exercises from "Music Play for Everybody," and some little pieces from copies of *THE ETUDE*. The highest three marks won

prizes. Everyone received a lollipop for their efforts. What a surprised bunch of children they saw their place cards written in music!

Bobby Marion Jean  
Menu  
Gingerbread topped with whipped cream  
Lettuce and Ham Sandwiches  
Raspberries Ann Cookies  
Chocolate musical signs were made on the skirts with a cake writing decorator. Cake candies were used for face, fine colored rock candy for waist.

## A Solitary Practice Hour

By Annette M. Lingelbach

To this student is not progressing as rapidly as he should, find out from his mother if he has a solitary practice hour, during which no one enters the room, and he is left completely alone. If he lacks such a necessary convenience for musical advancement, talk frankly to his mother, as to the best means of providing one for him. No child can do his best work, or advance as rapidly in his music as he

should, if he lacks a solitary practice hour, during which he communes with his music, and with no other subject or person. It is part of the mother's duty to provide such a practice period for the child student, such a necessary convenience for musical advancement, and the teacher's privilege to demand such a vital feature of cooperation from the parent.

All, working together, make for success.

## Keyboard Geography

By Edith Josephine Benson

MY METHOD of charting the keyboard is intended to lead the pupil to explore it alone or with a minimum of explanation. After the keyboard is seen to have black keys and white ones, I ask in how many ways the black keys are grouped (two and three keys) and the number of each kind of group. The white keys are then grouped, and the number of groups counted—the pairs (B and C and E and F) on the whole keyboard. The three black keys are established by having the pupil select two pairs of black keys in octave sharp and count the number of white keys included, which is four: two pairs, three keys surrounding each black pair, and four surrounding the three black keys. The keys are, of course, that some keys are in two groups. I teach names by groups also, according to position. This work requires four lessons: D; E and C; F and B; C and A.

To insure familiarity, the pupil closes his eyes and names and plays all the white keys on the piano, single letters first, then words.

Sharps are taught by playing a few keys,

following each with its sharp, and by explaining that the sharps are the keys just higher than the first ones played. The pupil, having had ear-training in another part of the lesson, understands at once. Then the C scale is played (without explaining the scale) and the pupil is asked to play and name the sharp after each key. In this way the pupil sees that sharps may be either black or white. Flats are taught similarly. For home work the C scale is assigned (without explanation), to be played with one finger of the left hand and the sharps or flats with one finger of the right hand. The name of each key is repeated alone.

The staff has been taught already, in a note-spelling book. To associate it with the keyboard, middle C and the second G below it are first established. After presenting the grand staff the boundary lines and spaces of each staff and of the grand staff are reviewed. This system of keyboard study insures familiarity, which is necessary to ease in either reading or playing.

## Listening as an Aid to Finger Control

By Stella Whitson-Holmes

The average young student usually has difficulty in holding over tied notes when others are struck. It is evident that his only idea for the solution of the problem lies in making the fingers to perform through sheer will power, and thus being a difficult feat, he usually abandons all effort long before lesson day has come around. The following illustrations show this problem and an approach leading to its mastery:

**Ex. 1**  
In Example 1, the teacher play the F's alone with good, firm singing tone. Then let her bid the pupil to listen for

them as she adds the lower voice. When the pupil has listened and reported the notes properly played, he is ready to listen to his own playing, and in almost every instance the teacher will find that he can perform correctly.

**Ex. 2**  
In Example 2, he is told to listen for the A-flat, B-flat, C and D. It becomes evident that the solution of this problem lies in teaching the student to rely upon his sense of hearing instead of making a matter relating merely to the mechanics of finger control.

## Mastering the Thumb-Under Movement

By Harold Mynning

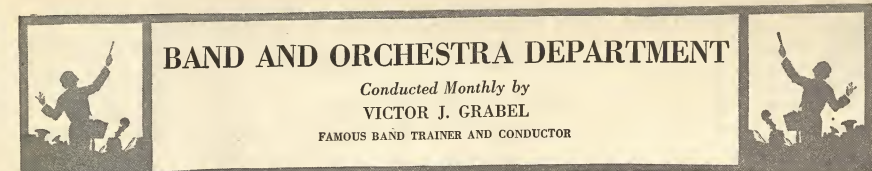
PRACTICE turning the thumb under the third finger and when this is mastered the problem of turning the thumb under the fourth finger can be taken up. The act of turning the thumb under the third finger should be a matter of simple practice, particularly for one principal reason. This principal reason is that after the thumb has gone under the hand the hand should be moved forward on the keyboard very smoothly and without a jerk. One of the chief reasons why so many pianists never master the thumb-under movement is because they jerk the hand along the keys instead of practicing slowly until it can be done smoothly.

Turning the thumb under the fourth finger

involves a slight movement of the arm. To turn the thumb under the fourth finger without moving the arm would be to cramp the hand to the extent that smooth playing would be jeopardized. Just as the thumb comes under the third finger more the elbow outward slightly and thus the thumb will slip under the fourth finger very nicely. This should be practiced a little every day or every other day over a period of weeks until the movement becomes automatic.

By going at the problem of the thumb-under movement in the manner outlined, the pianist has a fair chance of really mastering it; and no longer will it be considered the *bête-noire* (black beast) of piano playing.

"The educated man is a man with certain subtle spiritual qualities which make him calm in adversity, happy when alone, just in his dealings, rational and sane in the fullest meaning of that word in all the affairs of life."—Ramsay MacDonald.



## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Resounding Cymbals

CYMBALS ARE among the most important of musical instruments—in oriental countries they have occupied a place of great importance in all musical ensembles since early biblical times. Yet they seem less understood and less appreciated by present-day handmasters and band arrangers than any of the instruments employed in the concert band.

In oriental orchestras the percussion instruments often form a major part of the organization. The writer once attended a musical-dramatic performance in a large Chinese theater of Manila (being the only Caucasian present) and was greatly interested in the orchestra which consisted of a soft-toned flute (without any keys), a Chinese violin and a great variety of drums and cymbals of various shapes, sizes and pitches. A great cluster of drums took place upon the entrance or exit of any of the principal characters. When great stress of emotion is to be expressed the Chinese orchestra relies largely upon its family of cymbals for the desired amount of clamorous excitement.

Drums are primarily rhythmic in character. Cymbals are solely for effect—principally dynamic in character. Recently we listened to a large and well-balanced concert band in the presentation of an ambitious program. The cymbal player read from the bass drum part. Several of the numbers were highly rhythmic in character and the cymbals were clanging away almost constantly—creating a din sufficient to give a sensitive listener an earache. Certainly such rhythmic hysteria would never occur in a well-regulated symphony orchestra and there can be no acceptable excuse for its occurrence in an otherwise fine concert band.

I have often noted the same atrocious and indefensible practice in many of the high school bands while judging at state and national contests. The only excuse that band directors can offer for such gross misuse of these important percussive instruments is the fact that writers and arrangers of band music have generally

neglected to provide proper parts for the cymbals. Too often the arranger has provided a single part which has been designated *Drum and Cymbals*—else he has entirely ignored the cymbals and provided no part whatever for them. This apparent neglect has been due, no doubt, to the rather common practice of attaching the cymbal to the bass drum, thus enabling the drummer to play both instruments. This crude practice may be permissible in a small band where only two or three players can be allotted to the percussion section. But in the case of a band of more than fifty players one performer should be assigned to play only the cymbals.

About the only instance in which the use of cymbals attached to the bass drum should be permitted is during the performance of military marches—even then the cymbal tone should be greatly subordinated. Cymbal notes in such marches should be played by the cymbal player unless a *loose cymbal* is indicated. Cymbal notes should be given due prominence in either case for they provide the dynamic effects.

### Varied Effects

DESPITE THE FACT that arrangers have generally neglected to provide effective parts for the cymbalist, the serious and conscientious band conductor will take the time and trouble to do so. No better method of writing for the cymbals can be found than that employed by the great composers of orchestral works—that of employing them to secure added dynamic emphasis. This does not mean that they may be effectively employed only in loud climaxes for they can also be used advantageously to impart resonance to a soft chord.

Richard Wagner was one of the first to realize fully the possibilities of the cymbals in securing telling dynamic effects. He also—and this is of equal importance—displayed great artistic judgment and restraint in his employment of them. In his imposing and majestic *Prelude to "The Mastersinger"* he uses them only twice, but with

what tremendous effect! In the *Prelude to "Lohengrin"* the cymbals enter but four notes to play—two loud chords (the dynamic climax of the number) and two *pianissimo* chords. And careful study of the Introduction to the Third Act of "Lohengrin" will well repay the student who wishes to know how to secure the most from his cymbals.

It will be noted, from study of these examples, that the effectiveness of cymbals lies in their being used sparingly—with discretion and artistic taste. It is true that, because of the greater sonority of the band, they may be used somewhat more liberally than in the symphony orchestra. Used six times in the "Overture" they are far more effective than if used sixty times.

### How It Is Done

IN PLAYING the cymbals they should not be brought squarely together with a horizontal stroke. The real cymbal tone is produced by a glancing blow—an up and down stroke. As the lower cymbal is raised its upper edge first strikes against the upper half of the descending cymbal and the two are then brought crashing together and quickly separated as they pass. Should the chord be short, and followed by a silence, the tone should be *damped* as soon as the stroke is completed. This is done by bringing the edge of each cymbal against the player's chest or sleeves so that the vibrations will be stopped.

The cymbal roll (as in the "Tannhäuser" Overture) is made by striking the cymbals together rapidly with a horizontal stroke. Cymbal rolls, as now generally written, are best made by using two tympani sticks on a suspended cymbal. This makes possible a closed roll which can be very helpful in building tremendous crescendos.

It is of paramount importance that the best quality of cymbals be purchased. They should be of the same high quality as the flutes, clarinets, cornets, and other instruments. I have heard some large and extensively equipped school bands and

Master Evan Llewellyn Watkins of the Penedol Public Band, Penedol, Wales. Though but eleven years of age, Master Watkins won in the Cornet Division of the Open Solo Competition for any Orchestral Instrument, at the recent Treorchy Eisteddfod. In delivering his adjudication, Dr. T. Hopkins Evans paid the following tribute to this youthful artist: "Upon my word, this is a genius in the bud. I think who plays well in tune and who, even more, has a remarkable mastery over the instrument."

orchestras using cymbals of such poor quality as to lower greatly the general rating of the organizations—cymbals which produced a tone comparable only to that which might be produced by striking two tin plates together. The cymbals should have a tone as resonant and rich in quality as we demand from the other instruments. But do not overlook the fact that an expert technique is required to bring out the best tone of the instrument.

(Continued on Page 177)



WAUPUN, WISCONSIN HIGH SCHOOL BAND—OTTO J. KRAUSHAAR, DIRECTOR



# MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue



## THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



**MON DESIR**  
By ETHELBERG NEVIN  
The editorial winds of March blow to Etude readers a romantic ball from the pen of Ethelberg Nevin as this month's opening number. It will find a warm welcome and a place in the repertoire of many piano students.

Musicians will recognize at once that the undulating melody is characteristic of Nevin. It weaves its thoughtful way from C-sharp minor—first theme—into D-flat major—second theme—through the means of an enharmonic change. In other words the composer, instead of writing the second theme in C-sharp major, the parallel major of the first minor key, proceeds in the key of D-flat major, making the change enharmonically.

An enharmonic change is a change of notation which does not cause a change of pitch; for example C-sharp becomes D-flat, G-sharp becomes A-flat, and so on. An enharmonic change is usually made to simplify reading. In this it results in the change in five flats instead of one in seven sharps which would result were the signature of C-sharp major used.

The text reads *Andante ma non troppo*, which is to say "slowly but not too slowly." Therefore do not allow the tempo to drag. The first measure of the introduction is to be found more playable if the passage is divided between the hands as it appears in the second measure an octave higher. The first theme lies in the soprano voice and must be played *legato* with the best possible singing tone. A discreet use of *rubato* is desirable. After the pause at measure 11 the theme is repeated in octaves against a rolling left hand accompaniment. Separate left hand practice is desirable at this point, since the *arpeggio* should be played fluently and easily to be effective, and at the same time not intrude. The second theme in D-flat major becomes more ardent, more intense, and demands more volume in melody and accompaniment. A climax in measure 33 is followed by a *diminuendo* which brings the piece to a *pianissimo* close. Play with expression and a certain freedom of style in interpreting this typical Nevin composition.

**SOUVENIR OF STEPHEN FOSTER**  
By R. M. STULWITZ

The melodies of Stephen Foster are imbued with that mysterious vital quality which animates the traditional folk tunes of all nations. Whether we like to admit it or not his works are probably the nearest approach we have to native American folk music.

Stephen Foster was an American of Irish descent, born near Pittsburgh, Pennsylvania. He was a serious student who taught himself German and French and it is said that he also painted rather well. At an early age he showed a pronounced liking for the works of Mozart, Beethoven and Weber and began composing when very young. His first published work was a waltz for four flutes.

His reputation rose at once from his songs of the south and in the writing of these was influenced by the negroes who lived near his home. It is said that many of his melodies are adaptations of old negro melodies, and that he wrote the words as well as the music of his songs. He died in New York in 1864.

This *Souvenir* of Stephen Foster ar-

ranged by R. M. Stulwitz is a medley of his better known melodies and contains *Old Kentucky Home, Massé in the Cold, Cold Folks at Home, Old Black Joe, My Golden Days, and others.*

This piece could be used effectively on a program featuring early American songs, or songs of the South.

**VALSE IN A-FLAT**  
By CLAMORRE E. DAVIS

Here is a waltz designed to develop brilliance and elegance of style.

After an eight measure Introduction built on the broken dominant seventh chord divided between the hands, the first theme is announced in the upper voice of the right hand. Let the sustained notes of the melody sing over the accompanying chords and use the pedal exactly as indicated. Establish well marked waltz rhythm from the start and preserve a steady tempo throughout. Play the running passages with sustained melody tones. The second theme, which begins with sparkling brilliance, at the same time preserving a nice *legato*. The active passages alternate with sustained melody tones. The third theme, which begins with sparkling brilliance, at the same time preserving a nice *legato*. The active passages alternate with sustained melody tones. The third theme, which begins with sparkling brilliance, at the same time preserving a nice *legato*. The active passages alternate with sustained melody tones.

**SILVERED MISTS**  
By CHARLES HUETER

One of Mr. Hueter's characteristic Trio Pictures is *Silvered Mists*. The melody begins in the soprano voice and ascends, suggesting the rising mist which becomes silvered with tonal highlights as it floats its way gently through the first section of the composition. The accompanying chords appear for the most part on syncopated beats and add a sense of motion to the theme which should be played in moderate tempo. The melody is more agitated—the melody being doubled between soprano and tenor. Modulations are much in evidence, and dynamics and phrasing are constantly changing, all of which demands freedom and elasticity on the part of the pianist. To play this number in stilled style would have rather dire results. In the interpretation, draw a nice line of distinction, therefore, between sentimentality and sentimentality.

**DANCE OF THE CANDY FAIRY**  
By P. I. TSCHEIKOWSKY

Children are so far between these days who do not know at least one or two numbers from the intriguing "Nutcracker Suite." The piece under consideration is THE ETUDE this month is transcribed from the orchestra score. What an appeal this music makes to the ears of all ages! Scarcely an orchestral program for children is complete without it, and on request.

The publishers of THE ETUDE are constantly seeking new and fresh compositions, particularly piano compositions suitable for the third, fourth and fifth grades.

Such works must represent fine taste, playability, and trained musicianship.

programs young America demands it over and over again. To almost the same extent it casts its spell over adult listeners. The music is subtle in orchestration, vividly imaginative and always sparkling and tuneful. While this number is not exactly pianistic—Tschekowsky will never was, even in his piano music—it will afford pleasure to the piano student and should be played with the orchestra ever in mind. Try therefore, to "orchestrate" it on the keyboard, striving to make the various parts imitate as closely as possible the instruments of the orchestra.

Tschekowsky made liberal use of the Celeste in scoring this music for orchestra. The Celeste gives a fair-like tone which adds infinitely to the fairy-like atmosphere of the number. Let the *staccati* be sharp and brittle, *pianissimo* except for the occasional *forzando* and *crescendo* in the piano phrases. In playing the arpeggio passages—measures 32 to 46—be sure to thematize slightly the lower notes of the left hand. It is safe to say that this number is heard at least once a week over the air. Try to hear it on your radio as a help toward interpretation.

**OF FOREIGN LANDS AND PEOPLE**  
By ROBERT SCHUMANN  
This fragment from Robert Schumann's "Scenes from Childhood" calls for a fine singing quality of tone in the melody, played by the upper part of the hand while the lower or thumb side, plays part of a broken chord accompaniment in triplet rhythm. Each group is pedaled separately. Nothing elaborate or ornate in treatment is permissible in the playing of this music. Simplicity is the watchword.

Like many of the "little tunes" from the masters, this one is not at all easy to perform in an artistic manner. It assumes perfect tonal balance and control on the part of the performer as well as a certain amount of maturity in concept.

**MENUTET**  
By GEORGES BIZET

Another favorite composer featured frequently on radio programs and in orchestral concerts is Georges Bizet. Naturally everyone is familiar with his opera "Carmen," and the "L'Arlesienne Suites" are group numbers in form of a concert "pop" concerts. Bizet wrote two "L'Arlesienne Suites." Perhaps the first one is the better known. This *Menuet* from the second suite, however, is a beautiful example of the old dance form and has a grace and charm all its own. The tempo is slightly faster than that of the usual minuet and it should be played with a certain sparkle—not however at the expense of delicacy. The second theme in A-flat major is considerably more robust in character, opening as it does with several *forzissimo* chords. After its brief sojourn

in F minor—measures 35 and 36—it returns to the key of A-flat, ending the section, after which the first theme reappears. As with several other numbers in this issue, pupils should contrive to hear this played by orchestra in order to appreciate tonal values properly.

**THE POLLWOG**  
By SIDNEY FOSTER

Here is a tune with a title that should appeal to first graders. Boys particularly are always intrigued by the clumsy antics of the pollwog and this characteristic clumsiness will very likely be depicted without any special urging on the part of the teacher! Carefully observe the *legato* and *staccato* signs as well as the *forzando* sign in certain measures. The words will be found helpful in creating the proper atmosphere.

**SONG OF THE WILLOW**  
By BERNICE ROSE COPELAND

Here is a little melody in G major, written in three-four rhythm which develops singing tone and calls attention to the dotted quarter note. The left hand has its share of attention and development, its task being to play an ever broken-chord accompaniment in quarter notes.

**A JOLLY TUNE**  
By WALLACE JOHNSON

About grade one-and-a-half in difficulty this piece develops phrasing and second double notes. Observe carefully the dynamics which range from *piano* to *forte* with accompanying *crescendos* and *diminuendos*. Because of repeated figures in the right hand, it is not much actual material to learn—hence, a short cut, short slit. Now take two separate pieces of soft string about two and a half feet long, and tie the ends, one in each hole. Then cut out a little curved piece of the cardboard (between these string holes) to fit the neck more comfortably.

**CLIMBING THE HILL**  
By CYRUS S. MALLARD

As suggested by the title the arpeggio figures in this piece proceed upward from the bass, being divided between the hands. The right hand carries a sustained melody (string holes) to fit the neck more comfortably. Then you are ready for the torture! Put the cardboard up to the neck in position, draw the right hand string back over your left ear and fit it into the slit in front. Now, do the same with your left hand string; it goes back over the right ear into its front slit. The ends of the strings are hanging down in front; draw them as tight as you wish—to hold the cardboard firmly and comfortably.

**THE CUCKOO**  
By ANNA PRISCILLA RISHEN

This little piece is recommended as an ideal teaching piece. It develops the rolling attack in the right hand—the figures in 10th's to be rolled rather than fingered—and the two-note slur (drop, roll) in the left hand.

In the second section sustain the bass notes in the left hand while the right plays a series of two-note slurs.

**AWAKE, AWAKE**  
By CHARLES WAREFIELD CARMAN

Here is a little number in overtone style. The opening measures are marked *boldly and forzissimo*. Let the answering measures, 3 and 4, be played *pianissimo*. This alternation continues throughout the first line, after which the right hand plays chords with *legato* double notes against a broken figure in the left. Be careful to observe the pause at measure 14. Do not overlook the *staccato* treatment at measure 27. Aside from its interest as a piece of music, this number offers fine study in dynamic control.

THIS TIME I shall ask the first question, and answer it, too! I will always prefer answering our own questions, don't we? How can our students be prevented from constantly looking from the music to the keyboard when reading at sight? It is, of course, easy to enforce this rule during the lesson, but how to accomplish it during the practice periods at home is another matter.

My own boy, Teddy—aged ten—was finally bringing my nerves to ragged edges (children's practice always does that to musician-parents!) by his refusal to break this habit. So finally in desperation, I described to him an "instrument of torture" which he could make and which would enforce this rule. We called it a Chinese Guillotine. (How children enjoy such glibly terminology!)

Here it is:



It takes no more than a few minutes to make. Punch two holes, one in each of the long-side corners of a strong piece of cardboard about eight by ten inches. On the opposite side, two or three inches from each end, cut a short slit. Now take two separate pieces of soft string about two and a half feet long, and tie the ends, one in each hole. Then cut out a little curved piece of the cardboard (between these string holes) to fit the neck more comfortably.

Then you are ready for the torture! Put the cardboard up to the neck in position, draw the right hand string back over your left ear and fit it into the slit in front. Now, do the same with your left hand string; it goes back over the right ear into its front slit. The ends of the strings are hanging down in front; draw them as tight as you wish—to hold the cardboard firmly and comfortably.

And presto! you see that the fateful Chinese guillotine has done its deadly work; it has cut your head off from the Keyboard! B-r-r-r-r-r!

If the cardboard is long and wide enough, it will so effectively prevent you from looking down that even to see the Keyboard to begin your piece, you will have to become an accomplished contortionist.

Teddy, of course, loves it—and it does the trick! Adults too could derive many sight-reading benefits by using it.

**Beginning the Classics**

I have been teaching a class of beginners for a number of years and have never found, to my entire satisfaction, how soon to begin with the classics. Will you please tell me, how to do this? At first I give the "Music Play for Every Day." Then I follow it up by suitable grade books. Should I give Czerny or some other master's books? I will

so appreciate help on this as other teachers tell me they use these things with the grade books, but I am not sure. R. B. North Carolina.

An ideal text book for the second grade is John Thompson's "First Studies in Music." This is fine, attractive music and study material of the best kind. I would not use Czerny for a long while. There are other volumes by Thompson which it would pay you to examine. His "Keyboard Attacks," which in spite of its violent title is a corking book; "Let's Join the Army!" "Miniature Classics" (chosen and arranged by Lind and many others, who in fact "horror of horrors")

Or you may still prefer those old stand-bys, the Burgmüller "Etudes Opus 100" (Gr. II-III); and a little later, for studies that are really beautiful music, the Heller "Etudes Opus 47" (Gr. III-IV); or Isidor Philip's comprehensive selection of Heller pieces called "Studies in Musicianship" in four volumes.

### "Popular" Music

A troubled teacher came to me recently confessing that she could not interest many of her students in the classics; and worse than this, that there were some pupils who even refused to play light salon music who in fact (horror of horrors!) only wanted to play "popular" music.

Then what do you think I did? I told her to go straight down to the music store and take out on approval some "hits" from such musical comedies and revues as "Anything Goes," "At Home Abroad," "Jubilee," "Earl Carroll's Sketch Book," "Porgy and Bess" (that delightful folk opera by Gershwin) and "Jumbo"; to learn to play with this a fine, live spirit and lovely tone; to then to announce a special surprise to those adolescents who are just "crazy" about Beatrice Lillie, Paul Whiteman, George Gershwin or Ethel Waters. Yes, she should give these students for their next lesson. And further, I loudly and boldly advise all teachers to adopt this course. You will have more eager, interested pupils, you will probably (perish the thought!) enjoy the "hits" very much yourself, you will be better able to lure your now unresponsive, sympathetic victims to love the greater, more enduring music of the world (and get thee behind me, Satan!) you might well be able to open the flood gates of higher lesson prices as you swim along this golden river of popularity!

After all, most of us who are not snobs, freely admit that much of our popular music is far better than that of the classical kind. It is water, drawing-room and "light classic" music which has been sanctified these many years by teachers and players—who ought to have known better.

During the world war when I traveled over France "entertaining" the soldiers, I quickly learned that everybody loves good music. Each is presented with a glass, humbly and vitally. Each day appearing before thousands of soldiers I used to play first, all sorts of popular music for the first time, and then to the end of the war, village sketches or monologues also. Then at the moment when the audience was feeling happiest I would suddenly become serious and say: "Now friends, I'm going to play you the kind of music I like best—some

'classical' stuff; all I ask is that if you don't care for such music you get out, don't sit there and fidget. You could, if they didn't like what you were doing they left by the hundreds.) I told them briefly a little romantic tale about a Chopin, Schumann or Beethoven composition, and then (in the deadest silence I have ever experienced) I played the piece. At the finish their applause raised the roof! The audience would keep me playing this "classic stuff" until ordered to bed by their officers. And almost never did a single man leave before, during or after a number. Next day many soldiers meeting me in the street, would ask, "Say BO, when are we going to have some more music?" Just tell us your people. How much easier it should be for teachers to lead their young students—who are paying to learn—to love the great music of the world!

Many persons have asked me how I happened to start those concerts for young people of all ages of which I have given hundreds. It was this: "I had some thrilling experiences playing during the war which gave me the idea. 'If these men, without musical training or background, can so easily be made to love music, why can't I get much more intelligently would they love it if they could have had many such happy, vital listening experiences when they were before the guns?' 'I'm young, and I'm the earlier the better—and let them stretch their musical imaginations to the stars! And they'll do it without much urging.

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- (1) A + Super-excellent; (awarded only rarely for thrilling performances)
- (2) A Excellent
- (3) A- Not quite excellent
- (4) B Very good
- (5) B Good
- (6) C Commendable
- (7) C Passable
- (8) C- Poor
- (9) D "Rotten"

Note that the emphasis in grading is on the "good" side; teachers should give praise whenever there is the slightest reason for doing so.

As the lesson proceeds, each practiced assignment is given its mark, and next to the mark is placed its NUMBER (as for example, (4) B +, see above).

Here is an example of a typical lesson:

Chords	B + (4)
Scales	A (2)
Study	B (5)
Review Piece A	— (3)
New Piece B	— (5)
Sight Reading C	(8)

First, add the numbers; then divide the sum (27) by the number of items in the lesson assignment (in this case, six)—

6/27 = 4 1/2

This brings the lesson mark between B + (4) and B (5). Then you'll have to be Solomon and judge whether the sincerity and effort of your pupil deserves a B + or whether you would rather give him B.

May I never a difficulty for Teddy, for when such a contingency arises, he insists on "scientific" accuracy, so that for him a mark of 4 1/2 would be B + —

Figure that one out if you can!

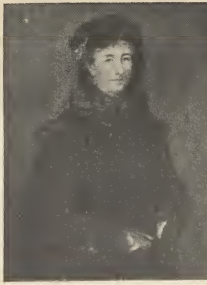
I'm afraid that I am rather shameless about the matter of prizes. I call it all called them "bribes"!) No doubt it runs counter to modern educational principles, but it brings results and makes the children interested in their music. (The older we grow the less sure many of us are of some of these so-called "progressive" ideas.) After all, if most adults live their whole lives seeking honors and prizes, can we blame the children for wanting some special, concrete reward for honest, eager effort?

May I add, even in the face of certain disapproval from many parents and teachers, that I think money prizes are by far the best awards. Not large amounts, of course, but such a scale as this could be used without hardship in most families:

5 cents for A — or B +
10 cents for A
But for A + the sky should be the limit; give until it hurts!

This gem has been picked up in an anonymous whispering: "Enthusiasm is one of the most powerful engines of success. When you do a thing, do it with a will, do it with your might, put your whole soul into it, stamp it with your own personality. Be active, be energetic, be enthusiastic and faithful, and you will accomplish your object. Nothing great was ever achieved without enthusiasm."





Cosima Wagner, by the great German Artist, Lenbach.

"In this house dwelt Richard Wagner from April, 1866—April, 1872. Here he composed Die Meistersinger, Siegfried, Götterdämmerung, Koltsebmarsch, Siegfried Idyll."

SO READS the inscription placed above the windows of Richard Wagner's home near Lucerne, now a museum owned by that city. Of the hundreds of people who visit Tribschen, there are few indeed who do not pause reflectively as they read these words. To those, however, who are more familiar with the details of Wagner's life, each word is imbued with an even deeper significance, for they recall it was in this house that Wagner experienced his greatest happiness—that he achieved his greatest work.

Formally open to the public since July 1, 1933, Tribschen, in its first year, admitted over five thousand visitors. Of that number fully ninety per cent were, according to the director of the museum, friends and admirers of the composer. As these music lovers wander through the grounds, or perhaps follow one of the paths that border the lake, their thoughts are not of the present; in imagination they recreate the romance of the famous lovers, Richard and Cosima Wagner.

**The Perfect Retreat**

NOR COULD a more ideal setting than Tribschen have been found for the Wagnerian idyll—a romance that was in turn to be the inspiration for the incomparable tone poems of the master. Superbly located in a country renowned for its matchless beauty, with towering Mt. Pilatus in the background and the blue-green waters of the Swiss lake in front, Tribschen was the perfect retreat—the spot for which Wagner had long been searching. The estate, located on a peninsula, was practically isolated—as it is now—a fact eagerly welcomed by the composer, as it promised uninterrupted work.

Here, with his idolized Cosima, he found at last a dream world of happiness, hearing less and less of those whistlers which condemned his beloved for her defiance of social conventions. And here, as he was busily at work on "Siegfried," his only son—Siegfried—was placed in his arms. Little wonder it is that Wagner regarded Tribschen as his "house of happiness." "No one," he once said, "will turn me out of this."

Whether those words, uttered so long ago, were in themselves prophetic, or whether vivid imagination provides the necessary stimulus; whatever the cause, the presence of the master is today felt every-

## A Visit to Wagner's House of Dreams

*Tribschen, the Alpine Refuge of the Great Master, where he reached the climax of his Artistic Happiness*

By Norma Hyland Graves

where. As we start through this old house, which has changed little with the passing of time, shadowy forms seem to flit from room to room. Then, miraculously, it is as if the yesterdays have merged into the to-days—that shadows have become realities; in fancy we see Richard and Cosima Wagner before us, together again in their own home.

The spirit of music pervades the house, but especially does it come from the huge music salon that faces the lake. Still under this strange spell, we hurry forward through the small study into the adjoining room; and here, seated at the big Erard piano, is a small figure with a velvet beret pushed back on his head, the man whose music has held the world spellbound these many years—Richard Wagner.

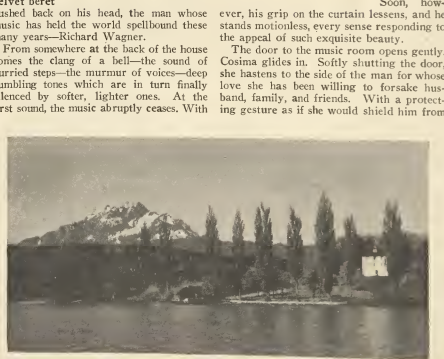
From somewhere at the back of the house comes the clang of a bell—the sound of hurried steps—the murmur of voices—deep rumbling tones which are in turn finally silenced by softer, lighter ones. At the first sound, the music abruptly ceases. With-



The famous Lenbach Portrait of Richard Wagner.

an irritated gesture, the slight figure in a purple dressing gown runs his hand through his fast greying locks. Angriily he flips the manuscript he is working on over the top of the piano—already littered with countless others—and strides

SIEGFRIED after the original portrait by Hans Thoma, now in the Museum.



A FRONT VIEW OF WAGNER'S HOUSE, TRIBSCHEN, NOW THE MUSEUM. It is set on a small knoll and affords a magnificent view of the lake with the Alps looming beyond.

ever, his grip on the curtain lessens, and he stands motionless, every sense responding to the appeal of such exquisite beauty.

The door to the music room opens gently. Cosima glides in. Softly shutting the door, she hastens to the side of the man for whose love she has been willing to forsake husband, family, and friends. With a protecting gesture as if she would shield him from

every intrusion, she draws him to her with eyes that betray tender solicitude. As they stand there we observe how utterly dependent he is; it is she who creates the impression of strength. No longer is he the composer, vibrant with power, but only a tired little man who appears, in contrast to his companion, far older than his years.

**The Inspiring Wife**

TWENTY-FIVE YEARS younger, possessing little of feminine beauty, yet intellectually gifted far beyond the average woman of the time, Cosima von Bülow exerted a powerful influence over the men with whom she came in contact. Willing to sacrifice for which he held most dear, possessing strength where Wagner was weak, she not only inspired him in his work but also provided him with the kind of home for which he had always longed. Throughout the ensuing years Cosima was to offer Wagner a devotion that ceased not with his death, for even then a part of her must be buried with him; to which end she cut off her heavy blond hair, her claim to beauty. Only when she had drawn her last breath did the utterly unselfish devotion of this woman cease.

Unmindful, however, of what the years are to bring forth—living only in their present great happiness—these two now stand in the music room, quiet and composed. But it is not always thus. Sometimes Cosima, unable to endure the imminence of the world, will come rushing in to grab his hands—to ask the oft repeated question: "You do love me, don't you?" Breathlessly she awaits his reply. "If I had not found you, I should never have written another note of music."

But today she is more self-confident. Has she not again succeeded in shielding him from those who would intrude upon his privacy—would lure him from the completion of the work upon which he has set his heart? From afar comes the sound of childish voices, happy and carefree.

"Come," she smiles at him; "it is time for our walk. The children have already started. I will get your coat."

Outside there is the brilliant sunshine of a warm spring day; there are paths winding in and about the large estate which beckon alluringly. Arm in arm their ramble begins.

**At One With Nature**

IT IS THE GROWING season—the time when all nature is bursting forth with new life. The murmur of trees responding to the caresses of a sun-drenched breeze; the hum of bees; the flutter of wings; the incessant stir of little things; for all the earth is attuned to this spring song. As they stroll on through

(Continued on Page 171)

THE ETUDE

FASCINATING PIECES FOR THE MUSICAL HOME

## MON DESIR

MY DESIRE

ETHELBERT NEVIN

This lovely composition will reveal another phase of Nevin's delightful genius. His melodic charm is evident at all times but there is a distinct breadth and keyboard skill which should make this a fine recital number. Teachers need pieces in the rarely used Key of E and will find this a work which compensates for all the attention and practice given to it. Grade 6.

Andante ma non troppo M.M. = 63.

molto legato

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# SOUVENIR OF STEPHEN FOSTER

R. H. STULWITT

**Maestoso**  
*f*  
 "OLD FOLKS AT HOME"  
*Andante*  
*p con espress.*  
*rit.*  
*a tempo*  
*mf poco animato*  
*a tempo*  
*rit.*  
*mf*  
*f*  
*rit.*  
**Allegretto**  
*mf*  
 "OLD BLACK JOE"  
*Moderato*  
*f marcato il basso*  
*p*  
*f*  
*(Echo)*  
*f*  
*mf*  
*p rit.*  
*mf*

## "MY OLD KENTUCKY HOME"

Andante non troppo

*mf*  
*p*  
*mf*  
*dim.*  
*mf*  
**Tempo di Marcia**  
 "MASSA'S IN DE COLD, COLD"  
*mf*  
*f*  
*p rit. espress.*  
*mf*  
*f*  
*mf*  
**GROUND"**  
*f*  
*mf*  
*f*  
*f*  
*ff*  
*1*  
*2*  
*cresc.*  
*ff*



# VALSE IN A FLAT

CHARLOTTE E. DAVIS

Grade 5.

With steady Rhythm M.M.  $\text{♩} = 72$

# MEDITATION LOVE SONG

PAOLO CONTE, Op. 30.

Grade 4.

Moderato M.M.  $\text{♩} = 76$



*con espressione*

3 25 *cresc.* *mf*

*rit.* *Più mosso* 30 *mf* *cresc.*

*agitato* 35 *ff* 40 *marcato*

*meno mosso e più tranquillo* 45 *mf* *p* *rall.*

**Tempo 1** 50 55

*cresc.* 60 *p a tempo*

*a tempo* 65 *rit.* *Adagio* 70 *rall.* *f* *pp*

Grade 4.

## SILVERED MISTS

CHARLES HUERTER

Moderato con moto M.M. ♩ = 88

*cantando* *p* *cresc.* 5

*rall.* *a tempo* 10

*rit.* *Last time to Coda* 15 *mf* *p* *Più animato* 20 *a tempo* 25 *mf*

*cresc.* *f* *mf* 30 *cresc.* *f accell.*

*cresc.* *ff* 35 *f* *mf* *rall.* *D.C.* *l.h.* *pp* *Coda*

**CODA** *tranquillo* *mp* 40 *p* *rit.* *din.*



# MASTER WORKS DANCE OF THE CANDY FAIRY

From the Nutcracker Suite

Of all the music of Tchaikowsky nothing exceeds in innate charm the "Nutcracker Suite." It is filled with musical subtleties which have made it one of the greatest of favorites on radio programs. Written originally for the orchestra and not for the keyboard. However, it is only a matter of a little persistent practice to make these "non-keyboard figures" flow fluently and this gives a decided variety to one's repertoire.

Edited by C.v. STERNBERG

Grade 5. Andante ma non troppo M.M. ♩ = 84

a) The double notes of the L.H. in this measure and the two following measures form an ascending scale; that is, they stand in a certain relation to one another as well as to the downward motion of the melody in the r.h.

THE ETUDE

## OF FOREIGN LANDS AND PEOPLE

ROBERT SCHUMANN, Op. 15, No. 1  
Composed 1838

Andantino M.M. ♩ = 84

MARCH 1936

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# MENUET

from L'Arlesienne Suite, No. 2

GEORGES BIZET

Grade 8.

Andantino quasi Allegretto M.M. ♩ = 84

pp

p

mp

cresc.

f

dim.

mp

ff

D.S.

3

5

10

15

20

25

30

35

40

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THE ETUDE

# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## GIVE ME A HOUSE ON THE HILLSIDE

ARTHUR A. PENN

Moderato con moto

mp a tempo

1. Take me a - far, from the lights of the town, Far from the noise,  
2. Give me a lamp burning dim - ly o' nights, Light - ing the gloam.

rall.

mp

mp a tempo

marcato

Con spirito

poco rit.

far from its joys! Build me a home on some steep grassy down, Far, far a - way!  
call - ing me home! Nev - er a - gain shall the lure of the lights Call me a - way!

poco rit.

rall.

hill - side, Give me the blue of the sky; Give me the breez - es that sweep from the sea Where the ships go sail - ing

cresc.

portamento

ten.

poco rit.

byl Give me the sun in its glo - ry, Give me the bright stars a - bove, For a man can't save his soul if he's

ff

cresc.

cresc.

After 1st Verse

After 2d Verse

never been Where God shows the world His love!

ten.

rit.

f

a tempo

rit. a dim.

mp

f

mp

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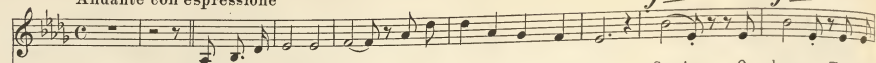


WM. FELTER

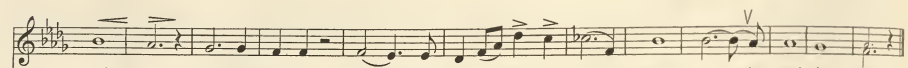
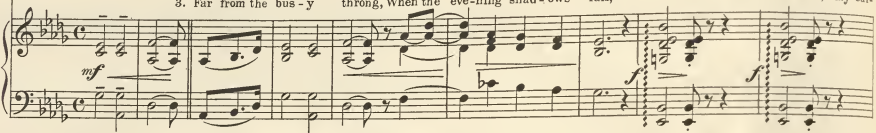
## A PRAYER

THURLOW LIEURANCE

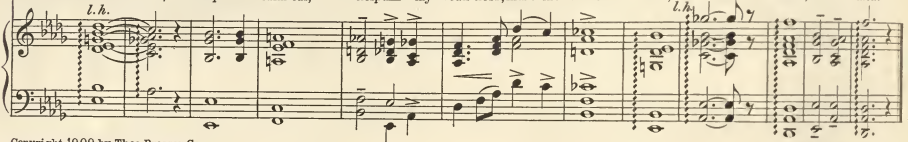
Andante con espressione



1. Lord, at the morning hour, Un-to Thee I breathe this prayer, Sav-ior, O hear me, Thou my  
 2. With-in the sul-try noon Keep my heart as Thine a lone, Rock of A-ges, Thou my  
 3. Far from the bus-y throng, When the eve-ning shad-ows fall, God of Is-rael, my sal.



ref - uge. Guard and keep me through life's tri - als, Guard and keep me to the end. A - men.  
 ref - uge. Shield in dan-ger, sword and buck-ler, Keep me faith - ful, Thine a - lone, O Lord.  
 va - tion, Keep me faith-ful, help my weak-ness, make me Thine a - lone, O Lord, A - men.



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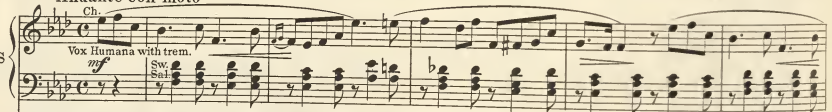
(Sw. Sal.  
 Ch. Vox Humana  
 Gt. Gamba  
 Ped. Bourdon 16' coupled

## NOCTURNE

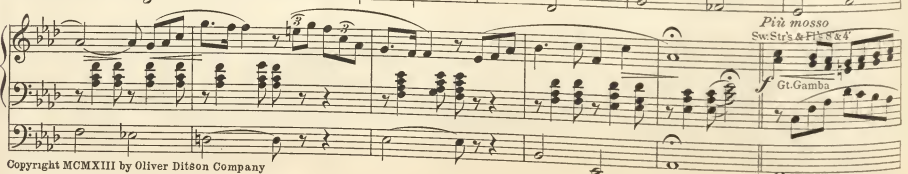
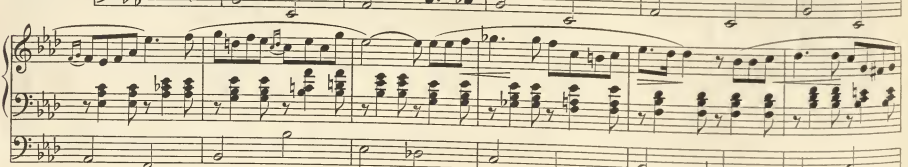
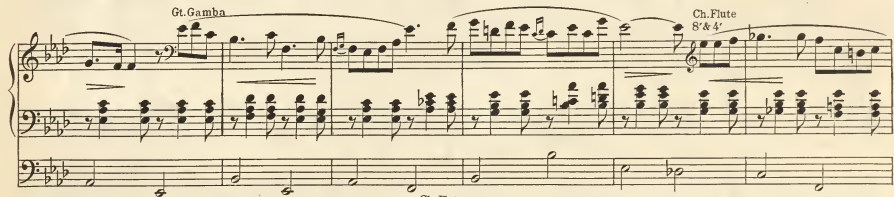
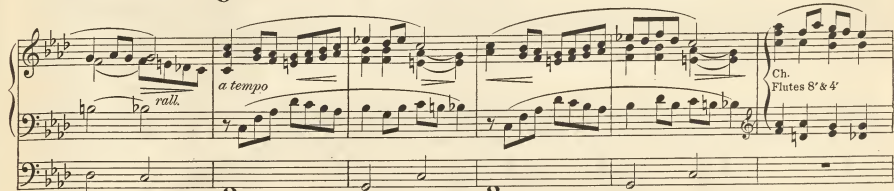
R. SPAULDING STOUGHTON

Andante con moto

MANUALS



PEDAL

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THE ETUDE

MARCH 1936

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# REVERIE

GOTTFRIED H. FEDERLEIN

Violin

Adagio

Piano

*mp*

*p*

*simile*

*con Pedale*

*f*

*rit.*

*cresc.*

*dim.*

*mp*

*poco a*

*p*

*poco a*

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*poco animato cresc.*

*rit. e dim.*

*poco animato cresc.*

*mf a tempo*

*a tempo*

*con Pedale*

*Tempo I*

*dim. e rit.*

*rit.*

*dim.*

*mp*

*p*

*f rit.*

*poco cresc.*

*dim.*

*mf*

*dim.*

*dim.*

*mp*

MARCH 1936

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# APPROACH OF SPRING

SECONDO

CHAS. LINDSEY

Vivace M. M.  $\text{♩} = 144$

This musical score is for the Second part of the piece 'Approach of Spring'. It is written for a piano and features a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Vivace M. M.' with a metronome indication of 144 quarter notes per minute. The score consists of 12 staves of music. It begins with a forte (ff) dynamic and includes various musical notations such as slurs, ties, and fingerings. Dynamic markings include 'cresc.' (crescendo), 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'p' (piano). The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

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# APPROACH OF SPRING

PRIMO

CHAS. LINDSAY

Vivace M. M.  $\text{♩} = 144$

This musical score is for the Primo part of the piece 'Approach of Spring'. It is written for a piano and features a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Vivace M. M.' with a metronome indication of 144 quarter notes per minute. The score consists of 12 staves of music. It begins with a forte (ff) dynamic and includes various musical notations such as slurs, ties, and fingerings. Dynamic markings include 'cresc.' (crescendo), 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'p' (piano). The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

MARCH 1936

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PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

# LITTLE BRIAR ROSE

FRANZ SCHUBERT  
Arr. by Bruno Reibold

**Piano ad libitum**  
Moderato  
con sordino  
*p*

**2nd Violin**  
*poco cresc.*  
*p rit.*  
*mf a tempo*

**1st Violin**  
*f*

**3rd Violin**  
*f*

**1st Violin**  
*senza sordino*  
*f*

*p Piano ad lib.*  
*poco rit.*  
*mf a tempo*  
*f*  
*ff*  
*rit.*

## 1st VIOLIN

Moderato  
con sordino  
*mp*

## LITTLE BRIAR ROSE

FRANZ SCHUBERT

*Obb.*  
*p rit.*  
*mf a tempo*  
*f*  
*p poco rit.*  
*mf*  
*ff*  
*rit.*

## 2nd VIOLIN

Moderato  
con sordino  
*p*

## LITTLE BRIAR ROSE

FRANZ SCHUBERT

*Solo*  
*mf rit.*  
*mf a tempo*  
*f*  
*p poco rit.*  
*mf*  
*ff*  
*rit.*

## 3rd VIOLIN

Moderato  
con sordino  
*p*

## LITTLE BRIAR ROSE

FRANZ SCHUBERT

*p rit.*  
*mf a tempo*  
*f*  
*Solo*  
*f*  
*p poco rit.*  
*mf*  
*ff*  
*rit.*

## 4th VIOLIN

Moderato  
con sordino  
*p*

## LITTLE BRIAR ROSE

FRANZ SCHUBERT

*p rit.*  
*mf*  
*f*  
*p poco rit.*  
*mf a tempo*  
*ff*  
*rit.*



FASCINATING PIECES FOR JUNIOR ETUDE READERS

# THE POLLIWOG

SIDNEY FORREST

Grade 1.

Moderato M.M.  $\text{♩} = 104$

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# SONG OF THE WILLOW

BERNIECE ROSE COPELAND

Grade 1½.

Dreamily M.M.  $\text{♩} = 116$

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# A JOLLY TUNE

WALLACE A. JOHNSON

Grade 1½.

Allegretto M.M.  $\text{♩} = 76$

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# CLIMBING THE HILL

CYRUS S. MALLARD

Grade 2.

Lively M.M.  $\text{♩} = 132$

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# THE CUCKOO

ANNA PRISCILLA RISHER

Grade 2. Allegro M.M. ♩ = 116

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## AWAKE, AWAKE!

(JUVENILE OVERTURE)

Awake, awake, the sun begins  
To climb his azure stair;  
The morning-glory vines are bright  
With countless blossoms rare.

CHARLES WAKEFIELD CADMAN  
Op. 34, No. 1

Grade 24. Joyously, and in moderate time M.M. ♩ = 116

Nelle Richmond Eberhart

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# A Visit to Wagner's House of Dreams

(Continued from Page 148)



## AS TRULY AMERICAN

as the man for whom  
this hotel was named!

His genuine spirit of friendliness endeared this Great American to a host of people. The Roosevelt management maintains this same spirit in running the hotel. One will find our staff with that sincere interest in its friends which so characterized T.R.

wooded paths, to Wagner comes the inspiration: he will reproduce this exquisite forest music in "Siegfried."

"Do you hear that, *lieben*?" he exults to her. "Everything is alive—the world is gone. I am young again and the world is before me—mine to conquer."

But all too soon the tinkling bells of the cattle, as they descend the steep Alpine slopes, and the lengthening shadows warn them of the lateness of the hour. Collecting the children who have long since grown tired of play and have flung themselves on a grassy bank, they start back. With the coming of dusk the powdery whiteness of blossoms transforms everything into a miniature fairyland. Hand in hand they would explore their kingdom further, but other demands have to be met. With reluctant steps they follow the children into the house.

### Art Makes Them One

Then the evening. Oftentimes the two spend hours playing the symphonies of Haydn, arranged for four hands, for Cosima's training under her father (the celebrated Franz List) has well prepared her for this somewhat exacting demand. Again they discuss their favorite subjects—art and music—or read Homer, Shakespeare, or their beloved Goethe and Schiller. Far more delightful, to Cosima, however, is the work on the Wagner autobiography. Taking down the copious notes that Wagner dictates, she nevertheless succeeds in deleting those parts which would show him less favorably to his friends. To Cosima, dominated as she is wholly by love, any admission of weakness on the part of Wagner, that would allow the world to criticize, is not to be considered for a moment, no matter how important the fact may be.

Here to Tribschen come those closely associated with Wagner: the philosopher Nietzsche, who is so highly regarded by the master and Cosima that he has his own den on the upper floor; the French friends, Judith Gautier-Mendes and Villiers de L'Isle Adam, the writer. Also Franz List arrives to visit his daughter, "Cosette," and his friend Wagner, whom he has not seen for three years.

The two friends start themselves up in the music room. At this time Wagner is working on "Die Meistersinger." In the days that follow, often it is List who sits down to the piano to play from the manuscript while Wagner sings. Masters of music are these two, who think and speak to one another in a common language; every other problem is forgotten.

### Breaking Home Ties

SO THE MONTHS, the years, slip by. Once more it is late summer, with its sudden and violent storms, when the waters of the lake are lashed into furious resistance. Then the cold, cold months of that last winter at Tribschen (Wagner has already decided on the move to Bayreuth). Ice shrouds the lake and the palliative quiet of winter prevails. And ever at one with these moods is Wagner, recording musically the varying impressions that nature arouses in him.

The time draws near for the breaking up of the home. Again it is April—again the poplars around the house are whispering it is spring; but as Wagner prepares to bid adieu to his wife and children, there is not the warmth of spring in his heart—there is only the chill of regrets. The house is empty; trunks and packing cases are strewn about. Although his family will soon follow to establish another home, yet it can never be the same. He is leaving his "house of happiness"—the house where he has been married, and where he has dreamed his dreams. Who can fail to understand the pangs of regret, the sadness that comes to both as they stand there in the portal of their home—for the last time?

Today the same poplar tree whispers their secrets just as they did when those two lived there. And as we follow the narrow path leading down to the lake, we feel as if we, too, are leaving something beautiful behind. The clug-chug of the launch, which is to take us across the lake to Lucerne, brings us back to the present. We turn for one last look at Tribschen, basking in the mellow light of the afternoon sun as it recalls to itself the glorious days when it housed Richard and Cosima Wagner.

## Put It to Soak

By Elizabeth M. Rossiter

MOST SUBSTANCES, no matter how hard, if put to soak in the right solution, will yield and become pliant. However it is not the intention here to tell of soaking hard material things, but how to soak hard musical compositions so as to make them yield to the work put upon them. There are many students, who do not, at some time in their studies, come upon exercises and pieces that seem like a very "Waterloo" to them. No matter how hard work is dropped, giving it the same treatment in about the same unfinished state it will go no farther. It is not always easy to trace the cause for such conditions, some matter what the cause for it, or indifferent practice. Music is one of the most exacting studies one can take up; it demands regular, systematic practice from the student, it is very discouraging to the student.

The following plan has been worked out

and it has produced fine results, for the teacher. When a pupil was confronted with one of those stubborn, unyielding pieces, the piece was at once put to soak, which meant laying it aside and taking up another. The new piece taken up must be somewhat easier than the one in soak, and it must be given conscientious, careful practice. As soon as it can be played through accurately and with ease, lay it aside and take up another a bit harder than the one dropped, giving it the same treatment as the one before. Continue this course, always letting the next piece be a bit harder than the one before it, until one several shades harder than the one in soak can be played through easily. Now take out the one in soak and make a new start. No doubt, it will go so easy after its soaking, that the student will wonder what made it so stubborn and he will take up his work with new courage and interest. A good "soak" will solve many a difficulty.

To every music-lover who is concerned with music as an art, it is a matter of serious concern that it is now being so adversely manipulated in our midst into an industry.—Sir Richard Terry.

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*It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself!*

By Grace Grove

By Homer Henley

*By* Gurdon Fory

THE ETUDE



# THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself.

## Getting the Most Out of a Volunteer Choir

By Eugéné F. Marks

DIRECTORS or organists who act as such, frequently are forced to work with choirs composed of volunteer members rather than of trained and salaried singers. However these directors need not feel discouraged, for the situation has many possibilities.

Often some of the members of such choirs are new material knowing little or nothing in the art of music. These members must be viewed, irrespective of ages, as mere children in the knowledge of music and must be treated accordingly, being kept in a class by themselves. Other members may possess some knowledge in music but are lacking in choir experience, and these, likewise, must be assigned to an individual class. Still other members may be good musicians with choir experience which will prove a blessing to the director and must be the mainstay of the choir. These classifications are made in order to allow the director to use graded class-drilling equitable to all the participants of each group, and in which each member of a class is on a par with another member in the same class.

### Selecting the Voices

EACH VOICE upon entrance into a choir should be tested as to suitability in range and quality, and only naturally pleasant voices accepted; because a single rasping or discordant voice will not harmonize or blend acceptably with other

voices and would prove detrimental to the effectiveness of the entire choir. These tested voices should be assigned to one of the three degrees of proficiency enumerated above, which may be designated as good, better, best, and viewed from the standpoint of this gradation.

### Rounding Up Resources

IN ORDER to obtain the best result from such an array of singers, do not mix these different classifications into one choir (the usual method) by grouping all the sopranos together, the altos by themselves, and the tenors and basses, each into his respective group; but keep each classification distinctively to itself.

For illustration: from the voice test for membership into a volunteer choir we have secured the following result:

14 Youths (girls), secured from the Sunday school, with no musical knowledge or choir experience.  
12 Youths (boys), obtained from the same source, without musical knowledge or choir experience.

4 Adult sopranos, with some musical knowledge and choir experience.  
2 Adult altos, with some musical knowledge and choir experience.  
3 Adult tenors, with limited knowledge in music, no choir experience.  
4 Adult basses, with limited knowledge in music, no choir experience.

From this assortment of singers the following divisions may be easily arranged:

1. Youth's choir composed of girls, fourteen members.
2. Youth's choir composed of boys, twelve members.
3. Youth's choir composed of girls and boys, twenty-six members.
4. Adult's choir composed of women, six members.
5. Adult's choir composed of men, seven members.
6. Adult's choir composed of women and men, thirteen members.
7. Combination of all choirs, thirty-nine members.

Capabilities of these choirs may be classified about as follows:  
Choirs: 1, 2, 3, to render the melody only.  
Choirs: 4, 5, 6, to render the melody, also two, three and four part (mixed voices) harmony.  
Choir: 7, as a grand ensemble.

The utilization of these choirs may be used effectively. For example, the weakest choirs (1, 2, 3) a hymn or simple versed-antim might be rendered: the first stanza by the girls (choir 1), second stanza by the boys (choir 2), and the third stanza by both boys and girls (choir 3). If such an anthem or hymn should contain a refrain or chorus this could be rendered

on each appearance by both girls and boys (choir 3), or by the entire membership (choir 7).

### Plans of Procedure

AS THE YOUTHFUL VOICES are new and inexperienced in music rendering, their parts will have to be taught them through a rote practice drill. The two choirs (1, 2) may be used further as responsive, namely, one complementary to the other, analogous to the versed and ant response; or by employing the girls alone (choir 1) at a distance, as an echo choir, as one of the other choirs (2, 4, 5, 6).

Utilizing the adult divisions (4, 5, 6) of the choir, we may well assign to it the main and most arduous task of the choir service; namely, that it be done in such ways: the women's choir (4) in a single-melody line, in a two-part chorus, and in conjunction with the men singers in duos, trios or quartets; and the male choir may be used similarly in connection with the women singers.

With such divisions of singers there may be placed separately and distinctly in the choir itself, but in a single part of the church-building and used as a responsive manner, thereby arousing the imagination and interest of the listeners.

In employing the divisional choir thus (Continued on Next Page)

## Pipe Organs for the Home

By C. J. Zimmerman

IN THE REALM of musical expression, the pipe organ stands alone in its unique individuality. With its magnificent range of tone colors, it represents an integral part of our artistic civilization. Indeed, it is the "King of Instruments." It is used to heighten the devotion of the worship service, for the classic interpretation of great organ literature, or for the pleasure of an individual or family, it stands supreme in its powers for variety of expression.

What nobler service can this instrument give than to help to spread a finer appreciation of musical performance in America? In a past generation a cottage (reed) organ graced the home of almost every music lover. Then as the piano and pipe organ came into general use, these less resourceful instruments gradually fell into disuse. The pipe organ did not immediately take their place in the home, for reasons of which price was probably first. Residence organs were of course installed; but generally this was in the large homes of the wealthy. Those of modest means could not enjoy such a luxury.

During the past two years the situation has changed due to the efforts of ingenious, wide-awake organ builders, who have reduced the price to a point where a high grade pipe organ costs no more than an inexpensive car. Moreover, they have de-

signed and built a product so that space requirements no longer present a problem, neither are extensive and expensive alter-

ations necessary. There are a number of attractive cases where the entire organ is enclosed within them, the total floor area

being about five feet square and the height as low as five feet six inches. In some instances a small clothes closet is used to house the pipes, with the console detached and located in the music room or other suitable place. Upstairs installation at a grille in the ceiling of the room in which the console is located, are very effective. Dry basements also prove adaptable.

The accompanying illustration shows only a console. Much to the surprise of all who see this installation, the pipes are situated in a portion of the pantry directly back of the console, and the lower is the basement. By removing a small section of the pantry wall into which expansion shutters were fitted, and covering the opening with attractive tapestry, a very open and practicable installation was completed.

From the foregoing it appears obvious that everybody can afford to install a pipe organ. To own a pipe organ has been the dream of thousands, and now this beautiful dream may become a reality.

"Creative hymn tunes were designed to promote better singing, but to put people an opportunity to shout or sing that was asking to the lowest use of hymns."—CASSON BULL, President of York.

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Butte—M. Stenard & Son  
Butte—H. J. & Sons  
Cincinnati—Balkin Piano Co.  
Cleveland—The Halls Bros. Co.  
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Des Moines—Shaner Piano Co.  
Detroit—Griswold Bros.  
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## Getting the Most Out of a Volunteer Choir

(Continued from preceding Page)

far in a program, all solo effects have been ignored. But, with these added resources in organization, it is easy to perceive the unlimited possibilities of a large choir divided into small sections over and beyond the choir itself. For example, if a quartet choir (soprano, alto, tenor, bass); for the large choir will possess not only the solo quartet, but also the smaller choirs ready for use; and, if a director will experiment along this line, he will be astonished at the various uses and effects he may be able to elicit from

his entire body of singers, even if only amateurs. He will be thrilled and well repaid by the new vistas that will open before him during his experiments. Naturally, a large choir divided into sections demands during rehearsals a longer duration of time and a greater expenditure of labor than a simple quartet form of the solo quartet. But, if a musician, true to his art, refuse to devote a few extra hours or spend more exertion in his work, if, thereby, he obtained a fuller and more gratifying result?

## Stereotyped Registration

A Well Known Composer Attacks Organ Registration Marks in a Letter

### To THE ETUDE:—

As an organist of many years experience I have arrived at the conclusion that the registration printed on organ compositions, intended to be of help to the organist, does more harm than good. The average organist becomes hypnotized with the idea that he must use the stops mentioned in order to interpret properly the piece, thereby destroying his opportunities for development of his musical imagination and at the same time making of him a very lazy student of the instrument as well as a colorless performer.

It very often happens that many stops mentioned are not to be found on small organs, and the performer who has not developed initiative, disconnected, not knowing what to substitute on his small instrument. Again, many of these registrations are written in by organists who know nothing about organist color, and they can only think in terms of "Salicional, Melodia, Stopped Diapason, Oboe, 16 foot Bourdon, and a few other familiar stops. It is quite probable that many organists, who follow these registrations to the letter, would make the smaller numbers sound far more attractive if they would use their own taste.

Any amateur in painting, who would spend a few hours every week in the fine art galleries of Europe, could so familiarize himself with the styles and characteristics of the great painters that he would in a short time be able to pick out a Rembrandt, a Franz Hals, a Rubens, a Titian, a Vermeer, a Van Dyck, a Turner, a Reynolds, a Gainsborough, and many others; and, even though in many cases the subject would be the same, the treatment would be totally different but equally beautiful and interesting.

Give ten composers of note the identical melody to harmonize, and we would get ten different harmonizations and all of them of different interest but in all probability pleasing to the ear. Bach gave to the world a monumental organ number when he composed the *Paschallia* for organ; and, after listening to Respighi's magnificent arrangement of this piece for orchestra, I found myself wondering how Bach himself might have scored it. Clothes on human beings, are very much like the various harmonizations given or written to the same melody, all of them give you just a little different feeling, and you enjoy them for it.

Now this is the way I feel about all melodies, be they great or small. They can be clothed in different colors, and with organ music the organist should get away from any stereotyped way of coloring compositions, especially the same numbers; and if today he gets more joy out of playing a simple melody with the oboe stop, perhaps tomorrow the clarinet or flute will be more sympathetic to his mood. It is said of a young piano student, who heard Rubinstein play his new *Melody in F*, that after the recital she rushed to his room and said, "Dr. Rubinstein, I heard you play your *Melody in F* only a month ago and you took it at a very slow tempo and played it softly and soothingly. I very much enjoyed some of the Chopin nocturnes, but today you played it fast and like a big brass number; please, which is the correct interpretation?" Rubinstein replied, "I always play that little melody only as I feel it at the moment, my mood determines the interpretation."—Ward Stephens.

"What love is to man, music is to the arts and to mankind."—Carl Maria von Weber.

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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.

## Left Hand Adjustment

By Vaughan Arthur

IN THE EARLY stages of violin training we are forced to compromise with an unavoidable awkwardness in the left arm and hand adjustment necessary to the objective, which is to secure ease of bow movement.

The position of the left arm and hand, together with their action, must be in every respect subservient to bow movement for a realization of tonal beauty in its many phases of nuance and accent.

Not only are we obliged to accept this hindrance to arm and hand, but the first finger in the first position is of necessity cramped and the fourth finger too extended for its size and strength. This condition is somewhat relieved as we ascend the fingerboard. At the same time in the higher positions the arm is forced more to the right in passing the right shoulder of the instrument.

It is also essential that the left shoulder be free and flexible for ease of shifting, and to that end the violin should rest on the collarbone, not on the shoulder. If a pad or cushion be a necessity, it should be placed just under the collarbone. The violin held on the shoulder is subject to disturbances from the moving of the shoulder while playing.

### Preparing for Silent Practice

PLACE THE FOUR FINGERS on the D string, E, F-sharp, G, A, leaving the A string free to vibrate with this placement. The second, third and fourth fingers will

meet the string directly on the tip.

The first finger must, however, be slightly tipped or slanted back to its outer edge to avoid contact with the second finger and to assume a straight line with the hand. See that the middle point of the first finger is parallel with the fingerboard. With this adjustment the forearm and wrist should form a straight line with the hand.

The wrist obviously, when straight, will be free to move in all directions. If these points are observed, the elbow will be beneath the center of the instrument, which is the pivotal point of the elbow, allowing for movement in all directions.

The base of the first finger while playing on the D and G strings should touch without pressure the neck of the violin. On the E and A strings, however, the base of the first finger should leave the neck slightly to allow freedom of first finger. The thumb in its natural position on the neck will be slightly in advance of the first finger and resting in the joint. A slight bend inward of the joint opens the palm of the hand aiding freedom of fingers. The thumb joint must at all times be flexible.

Do not have the little finger too curved, to avoid cramping the other fingers. This adjustment is for the first three positions only.

The fingers should remain extended at an equal height on a line with the string, the center of the fingertip meeting the string when placed.

## Seeking Tone Treasures

By Howard H. Edgerton

THE GREATEST treasure in the repertoire of a violinist is a golden tone. As with any instrument, tone production on the violin is highly synthetic—a vast number of things enter into it. Among these are the quality of the instrument itself, the type of strings used and the condition of the bow. These three items are, perhaps, the most important and most deserving of the student's consideration, since without a high standard in all three even a great artist might fail to elicit good tone. And because of their importance—because of the absolute indispensability of excellence in these phases—we ignore them, and take for granted that the pupil in search of purer tone has equipped himself with a well-made, sound violin using the best strings and with a flexible, straight, well-turned bow having excellent hair. And we turn our attention to that for which the performer himself in producing a good tone, is directly responsible.

Of course, tuning is next in importance. Any symmetry of tone is immediately lost in a "sour" note, that may or may not be caused by careless tuning; which brings us

to the question of intonation itself. As with the voice, the pitch of any note may be altered while sounding, but this practice is deplorable and destructive. Some violinists acquire a habit of fingering some one or two notes regularly a little off and then rolling the finger one way or another after the note is started to alter the pitch. Obviously, the tone is incapable of judging the tone has his mind acutely and painfully distracted from all other matters to that of mentally editing all succeeding notes for correct pitch. So the violinist should acquire almost infallible fingering.

Pupils often ask how tight they should screw the bow. The correct answer is, "Tighten the nut enough to avoid the tone extremes; very loose so that the wood touches the hair at the slightest pressure, and very tight so that the bow loses its flexibility. A shade nearer the tight side is about right."

Another question frequently met with is that concerning the use of resin. Resin is used solely to create friction. If the bow, drawn across a steel E string at an

**Silent Practice**  
HAVING PLACED the four fingers on the D string, E, F-sharp, G, A, raise all but the third at an equal height and on a line with the string. Hold this position without movement while counting eight slowly. Now repeat, holding only the second down, then the fourth in the same manner, and last the first. This arrangement is in their order of difficulty, and will give control if constantly persisted in.

**Finger Stroke**  
THE FINGER STROKE might be likened to the effort and effect of snapping a whip lash with perfect relaxation as with the lash at the end of the stroke. This stroke to be the same in the lifting or up stroke as in the down, as though there were two fingerboards to be struck—one above and one below.

**Fifth and Seventh Positions**  
IT IS A COMMON practice to favor certain positions in playing, for their recognized convenience; namely, the first, third, fifth and seventh, and it is well to make of these four positions definite points of mechanical adjustment from which to calculate and fix the intermediate positions. To fix the hand in the fifth position it becomes necessary to pass the right shoulder of the instrument. To this end, place the thumb in the bend of the joint against

the lower shoulder of the neck, the ball of the thumb resting between the upper and lower planes on the rib. This will force the elbow to the right in passing the right shoulder of the instrument.

For the seventh position be that the tip of the upper plane crosses the ball of the thumb and that the tip of the thumb rest against the lower shoulder of the neck.

In advanced work the hand should never come in contact with the body of the instrument.

### The All-Powerful Bow

TO PARAPHRASE an old adage: "The bow is mightier than the violin." With the bow rests the living voice of the violin in all its beauty.

The instrument, like left hand is but a vehicle of adaptability, a medium entirely exciting and difficult of mastery, subordinate to every requirement of naturalness and ease of bow movement.

The bow action and the right hand and arm control may be regulated to permit naturalness and ease provided an adequate method be employed. With the left hand and arm, unfortunately, a like manner cannot be realized as a certain constraint caused by the very manner of holding the instrument, is unavoidably present. In consequence, a method must be employed which will overcome as much as possible this awkward position.

angle of forty-five degrees, solely with its own weight, make a harmonic or a squeak, it needs resin; otherwise not.

**The Mighty Bow**  
WE HAVE CORNERED the elusive of bowing. Here is where the important phase of problem. Here is where the tone is made or murdered, despite the best possible performer. To begin with, motion should be always at right angles to the strings. As to where such motion should take place in relation to the length of the string, we should remember that a rope, hanging from two equally high points, suspension, is or "vibrate" when actuated by any one note. Of course it is impossible to bow exactly halfway between the "points of suspension" constantly changing their relative positions, but a happy medium and a safe rule is to bow from within a half inch of the fingerboard and the bridge; for all succeeding positions bow proportionately nearer the

it will be for him to produce pianissimo. He will also be conscious of the fact that the more he slows up this motion, the more difficult it becomes to keep the tone free of hoarseness and other irregularities. Hence the deadening monotony of tone volume (out, however, without distressing variation in quality) which characterizes the performance of the less experienced violinist.

**Control the Bow Pressure**  
AS IT IS PRIMARILY the variation in pressure or weight of the bow upon the strings that varies the tone volume, intense care should be given this department of the study, with the end in view to be able to stroke the full length of the

bow without varying the volume or quality, and this through the gamut of volume, each tone being bowed several times at different speeds.

In other words, the tone in all its phases: volume, pitch, quality and duration, must be at all times under perfect control. This ideal state can only be attained through the channels above outlined: perfect tools, in perfect condition, perfectly adjusted and perfectly used. There remains a word to be said concerning the use of such ornaments as vibrato, col legno, pizzicato, and so on. Rightly regarded they are condiments, and like salts, must be used sparingly, else they cease to vivify and become nauseating. This applies especially to vibrato!

## Accidentals in the First Position on the Violoncello

By Joseph Suter

To the beginning violoncellist, who has concentrated carefully on the first few lessons, a passage in the first position such as:



presents little if any difficulty. But should it be altered by the introduction of a C sharp and a D sharp:



the problem of the "stretch" or "expansion" is encountered.

This latter passage, because of its two accidentals, is likely to impress the beginner as being somewhat "formidable" and cause him to make the common mistake of straining his fingers as widely apart as possible. However, any such effort is entirely unnecessary.

A brief glance will show that the two passages employ the same fingering, and that, as regards intervals, they differ in only one respect: Ex. 1 contains a half-step followed by a whole-step; Ex. 2, two consecutive whole-steps. Consequently, the latter requires only one simple alteration in the position of the left hand: fingers one and two must be spread apart until they are stopping a whole "spread" in half-step. I use the word "spread" in preference to "stretch" as the first and second fingers of any normal hand are so pliable that if actually stretched they can encompass, with comparative ease, a minor third not merely a whole-step.

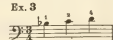
As for fingers two and four, they can always accomplish a whole-step without strain, whether it be C to D as in Ex. 1, or C-sharp to D-sharp as in Ex. 2.

The left thumb must also be considered in the expansion. Its position on the underside of the neck should always be opposite the second finger. Therefore, in Ex. 2,

when the second finger is spreading forward to reach C-sharp, the thumb must likewise be shifted forward so that when C-sharp is sounded the thumb simultaneously contacts the neck directly beneath the second finger.

In performing an expansion in this manner the entire hand tends to reach away from the first finger which remains snug in contact with the string and, like a miniature anchor, governs the extent of the spread. As the hand is spreading forward and no difficulty will be experienced.

A variation of Ex. 2, a form of the "expansion" more commonly met with, is:



The notes comprising this passage are relatively the same as those contained in Ex. 2; they are, in fact, Ex. 2 transposed a half-step lower. But, there being but one accidental, the alteration in the position of the left hand is much more simple. The first finger alone is spread backwards. Make the movement by straightening the middle point. The left thumb, of course, remains stationary in this instance as the position of the second finger does not change.

A very profitable, if not exactly musical exercise, is to play Exs. 1, 2, and 3 in the following order:



By playing this exercise also on the D, the G, and the C strings, every accidental (or its enharmonic equivalent) which can occur in the first-position, is encountered.

## A Musical Blackboard

By Ada E. Campbell

AN IDEA which may be used by the small violin pupil is the musical blackboard—just an ordinary little blackboard with an easel to be used either in the studio or the pupil's home. Have the

student draw the staff, treble clef and musical signs; let him copy a scale and then read from the blackboard instead of his set-up. He will get a thrill that will keep him interested.

Schuber's place is among the romantic composers but he is more individually poetic than scholastically romantic, though the distinction cannot take his name from the rolls of the romantic school.—Thomas Tappan.

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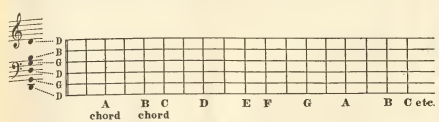
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# The Guitar and the Child

By Neva M. Hageman

PERHAPS no one ever suspected that the antics of our homes contained as many old guitars as have been dragged out of hiding since school orchestras have become more numerous and money for new instruments more scarce. Recently the children of one school brought forty-two guitars to school, so they could play in the newly organized orchestra. Their parents argued that Johnny or maybe Mary might as well use Mother's or Dad's old guitar, and save

learn to read the notes, and know the construction of the chords, and various kinds of time, then they can follow the piano scores, having a range of four octaves. But most children prefer to play violin parts in the school orchestra by sliding the bar on the "tune strings," so they can use violoncello music, and play on the bass strings, however, with good effect. The diagram will show at a glance the simplicity of the guitar in the G tuning.



buying a new instrument. There was only one thing to do, so a string band was organized, and soon quite a presentable organization was developed, capable of playing old time songs with zest.

At first it was not considered practical to teach small children the guitar, as their fingers were thought too small for the Spanish method, and the music for the Hawaiian methods consisted, not of music, but numbers that really did not teach music. Short cuts are really hard for tiny folks to master; they learn the real thing much easier.

Then in an old book a description of the G tuning was found, and it became apparent that the guitar is one of the best instruments for the small child to learn. There are so many interesting things to learn, by learning to chord first, they can accompany the piano, violin, cornet, or other solo instrument right from the first week. Later they learn to slide the bar on the B and D strings for tunes, using the bass clef on the other strings, and then it is comparatively easy to put two and two together and play tunes and chords at the same time. (By this time they can understand the short cut method.)

It is a little difficult to find this method in any published books, so that it is so hard to teach the children to play by writing out music to fit their needs. After they

stroke across all the strings. Minor chords are more difficult, and can be used only by advanced students, the same as on any other instrument.

By strumming across the open strings the G chord is played. Placing the bar upon the second fret makes the A chord, and so on up the fingerboard like the chromatic scale on the piano, remembering that E and F and B and C are the half tones, and that you do not skip a fret. Upon what other instrument could a child play chords so easily?

The guitar may be used also by older people who want to learn to play something quickly. Perhaps they have no piano, and yet they want to play accompaniments for a solo violin, saxophone or other instrument. Many mothers have been taught the secret of the guitar, and they have found that Bob or Betty practiced ten times as well afterwards, because mother played with them, and the violin did not sound half so squeaky, or the saxophone so lonesome. Popular music has the chords marked for the quantity and can be utilized also to some extent for the guitar.

By all means give the humble guitar a chance. It is preeminently a beginner's instrument, being so simple in some ways, and yet it can be so elaborate, and impressive. Scarcely any other instrument will give so much pleasure for so little study.

## Passing Notes

By Florence Leonard

Fees in 1497 in England: The Queen's "male fiddler" was paid 1.6s.8d., but Henry VIII paid only 2s. to "a woman who singeth with a fiddle." (The length of the period of service is not on record.)

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Musicians and Horses: Chas. IX of France, a lover of music and poetry, was friendly with his artists and often joined the choir of his "chapelle" in singing mass; but he said, "Poets and musicians resemble horses; they become soft and loose when vivaciously surrounded by abundance; let them be nourished but not fattened."

Racster.  
Fingering the cello: Jean Louis Duport, toward the end of the eighteenth century, devised and published the first recognized system of fingering for the cello—a finger for each successive semitone.—Racster.

Sprayed with music: In the factories of the Ware Valley Manufacturing Company, Ware, Massachusetts, a large music machine using an arrangement of phonographs pours forth its product through large amplifiers over all the mill. At ten in the

morning and three in the afternoon, the time when the curve of fatigue is highest, twelve minutes' recess from work with music, including music for dancing, is allotted the workers. One hundred and eight minutes a week are lost, but they are more than made up in the quantity and quality of the output of the mill.

A musical recipe: H. C. Lunn, in his "Proposals for a Musical Cookery Book," (London, 1846) tells how to compose a "Fashionable Ballad": "Having procured them to your liking. Then spread them out upon a sheet of paper and take a handful of sweet passages (which all good cooks keep by them in a drawer) and sprinkle them over the paper. Add as much spice as will lie upon two shillings, and garnish with any little embellishment you can think of."—Racster.

The Prince had seen this transcription and was convulsed behind his program, while the rest of the Court wondered what was the matter.—Bispham.

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